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RUTH SLENCZYNSKA

Silver Jubilee At 33

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AN EDITORIAL

The most recent Ford Foundation grant in the field of music insures two more seasons of American opera at at the New York City Center. The New York City Opera will receive $310,000 to aid in the presentation of ten productions in the spring of 1959 (three operas held over from last spring and seven new productions). This sum will also insure a short, three-week New York season in the spring of 1960 followed by a limited tour of major American cities, using works chosen from among last spring's ten operas and the seven new ones produced in 1959.

Our hearty congratulations go to Julius Rudel and the enterprising New York City Opera Company. And of course, our gratitude to the Ford Foundation for its enlightened and progressive attitude towards the development of the American musico-dramatic medium.

Last year's experiment must be termed a resounding success. Reports indicate that attendance and ticket sales showed an increase over the seasons when only standard operatic fare has been offered.

It seems to us that, with a relatively small amount of money, the Ford Foundation through these grants has done a great deal to encourage the American opera-composer as well as the American singer in the process of developing American opera.

• • •

Another recent grant from the Ford Foundation is more revolutionary and perhaps even more important. Ten concert artists will be chosen from nominations solicited from conductors, music critics, educators and managers to receive a $5,000 grant-in-aid. The artists chosen will in turn select American composers from whom they would like to have a work for their instrument and symphony orchestra. The Ford Foundation will commission the composers and through the collaboration of ten symphony orchestras each work will receive a premiere performance and at least two other performances by orchestras participating in the project. The project was open to the instrumentalists of all categories and to singers as well.

It is so rare that the artist building his career is financially able to select a composer and commission a work from him. It also seems to us that through this project, certain gaps in our music literature may very well be partially filled.

Even if only three or four of the better works become standard literature, this phase of the project will have been worthwhile. Perhaps even more important is the impetus that such a project can and will give to the aspiring artist's career and to the composer's career as well.

GID WALDROP

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November, 1958
Seventy-eighth Year

nothing but

Met Adds Twelve Singers

The roster of artists for the Metropolitan Opera season, made public on Oct. 3 by Rudolf Bing, General Manager, includes 12 new singers and two stage directors, the latter previously announced. New singers are Aase Nordmo Loevberg and Erika Koeth, sopranos; Mignon Dunn, mezzo-soprano; Sebastian Feiersinger, Karl Liebl, Barry Morell, William Olvis, Dimiter Usunov, tenors; and Karl Doench, baritone. The stage directors are Carl Ebert, director of the West Berlin Opera and the Glyndebourne Festival, who will stage Verdi's "Macbeth," and Jose Quintero, of the Broadway theatre, in charge of new productions of "Cavalleria" and "Pagliacci."

Among the singers are three Americans. Miss Dunn, who bowed on Oct. 29 as the Nurse in "Boris Godunov," was born in Memphis, Tenn., and has sung with the New York City Opera for the last three seasons. Mr. Morell, a New Yorker, made his debut with the same company as Pinkerton last season and will repeat this role at his Met debut on Nov. 1. Mr. Olvis, born in Hollywood, has sung in Los Angeles in "The Bartered Bride" and appeared in musical plays.

Another addition, announced later, is Leonie Rysanek, European dramatic soprano.

Other additions are Kunie Imai, Japanese soprano; Primo Zambruno, Italian tenor, and Jean Fenn, American soprano, the last returning after three seasons' absence.

It was also announced that Otto Klemperer would return to the U.S. in the 1959-60 season to conduct a new production of "Tristan and Isolde."

The opening of the Metropolitan season on Oct. 27 with "Tosca," sung by a cast headed by Renata Tibaldi, will be reviewed in the December issue.

Thea Dispeker Resigns Little Orchestra Managership

The resignation of Thea Dispeker as general manager of The Little Orchestra Society, effective at the end of the 1958-59 season, was announced on Oct. 16. Miss Dispeker will become the Musical Consultant to the Society, which she has managed since 1947, and will continue as the personal representative of Thomas Scherman, its Musical Director.

Beginning next season, William L. Weissel, associate manager of the Society for the past seven years, will succeed to the general managership.

PABLO CASALS, *from a drawing by Gerda v. Stengel of Munich.*

Casals Feted at UN

Returning to the U.S. for the first time in more than 30 years, Pablo Casals enjoyed standing ovations from a capacity audience in a special concert in the General Assembly Hall of the United Nations on Oct. 24, celebrating the 13th anniversary of the U.N. He performed the Bach Sonata No. 2 in D major with Mieczyslaw Horszowski as his piano co-artist. As an encore Casals played a Catalonian folksong, "The Birds." The Boston Symphony Orchestra, conducted by Charles Munch, was heard in Honegger's Symphony No. 5 and Brahms' First Symphony. The concert was part of an international hookup heard in many countries, which also brought performances by Yehudi Menuhin and David Oistrach, violinists, and Ravi Shankar, Indian player of the sitar, from Paris, and the Orchestre de la Suisse-Romande, under Ernest Ansermet, with chorus and soloists, in the finale to Beethoven's Ninth Symphony, from Geneva.

American Music Survey By N. Y. Philharmonic

A survey of American music will be given by the New York Philharmonic Orchestra this season with Leonard Bernstein, its Musical Director, conducting. The series will include 27 works by 23 composers, all born in the United States except Edgar Varese and Lukas Foss. Mr. Bernstein will also lead a Handel Festival series commemorating the 200th anniversary of the master's death, and a Baroque Series, in addition to numerous standard works.

The season is to be divided into eight periods, four led by Mr. Bernstein and four by guest conductors. The latter include Thomas Schippers (Oct. 30-Nov. 9), featuring works of Italian composers; Herbert von Karajan (Nov. 13-23), German and Austrian composers; Sir John Barbirolli (Jan. 1-25), English music; and Dimitri Mitropoulos (Feb. 26 - March 22), music of France, including Debussy's "Pelleas" in concert form.

Mr. Bernstein's American concerts are as follows: Oct. 2-26, music by Ives, Gilbert, MacDowell, Foote, Ruggles ("The Sun Treaders" U. S. premiere), Riegger, Chadwick, and William Schuman; Nov. 27-Dec. 21, Music of the Twenties, including works by Varese, Copland and Gershwin; Jan. 29-Feb. 22, music up to World War II, including scores by Barber, Randall Thompson, Harris, Piston, and Sessions; and a final series including the younger generation which lists the premiere of "Elegy" by Kenneth Gaburo, a new score by William Russo, Irving Fine's "Serious Song," the New York premieres of Easley Blackwood's Symphony No. 1 and Lukas Foss' "Symphony of Chorales."

At a meeting of the Board of Directors of the orchestra on Sept. 16, Arthur A. Houghton, Jr., was elected its chairman.

Barrett Offers Carnegie "Pop-Priced" Series

A four-event "Pop-Priced" Carnegie Hall series under Herbert Barrett Management was opened on Oct. 21 by Jennie Tourel, mezzo-soprano. It will present leading artists in rare programs at a total subscription price ranging from $2 to $5.

The concerts, according to a statement by the management, aim "to provide the rarest and the best for a substantial public with champagne tastes and beer pocketbooks . . . that has been forced in recent years to seek its musical satisfaction through other channels."

Other concerts will be given by the following: Dec. 1, Moura Lympany, British pianist; Jan. 12, Joseph Fuchs, violinist (his first N. Y. recital in five years); and March 1. Newell Jenkins, conducting the Clarion Concerts Orchestra and Chorus with a trio of vocal soloists in a program opening the 1959 New York Handel Festival.

the news

Menotti's "Maria Golovin" Opening Here, Nov. 5

The Broadway production of "Maria Golovin," musical drama by Gian-Carlo Menotti, will open at the Martin Beck Theatre on Nov. 5. The presentation in New York is by David Merrick and the National Broadcasting Company in association with Byron Goldman. Leading roles will be taken by Franco Duval, Richard Cross, Patricia Neway and William Chapman, all of whom sang in the world premiere of the work at the Brussels World's Fair. Menotti will stage the presentation and Peter Herman Adler will conduct. "Maria Golovin" will be shown on the NBC Television network, but not until after its Broadway run. This is the third opera by this composer to be commissioned by NBC.

Oliver Daniel Official NMC Delegate to UNESCO Meeting

Oliver Daniel, director of BMI Contemporary Music Projects, has been named National Music Council representative to the International Music Council General Assembly and Congress, and left early in October to attend the Paris session from Oct. 20 to 30. The only official American representative to the Congress, Mr. Daniel took part in various meetings and discussions of the Council at UNESCO House. The International Music Council was created in 1949, under auspices of UNESCO, in its action to promote understanding between peoples, with particular emphasis on music.

Pianist OTTO HERZ *visits the Bird Sanctuary near Brisbane. He recently returned from a tour in Australia with William Warfield, plus an appearance at the Brussels World's Fair. In addition to concert activities, Mr. Herz has resumed teaching and coaching at the New York College of Music and in his private studio.*

Cliburn Donates $1,250 Moscow Prize to New York

Van Cliburn has donated the $1,250 won in the Moscow Tschaikowsky Competition to New York City's Department of Commerce and Public Events, "to use in any way they see fit to continue their work in the behalf of creative artists and cultural welfare." He has requested all the orchestras with which he will appear this season to open the dress rehearsal of his performance to teen-agers.

Conductors

■ **Leon Barzin** appointed permanent conductor of the Pasdeloup Orchestra of Paris; his first concert, Oct. 12, a salute to UNESCO, featured the Fifth Symphony of Jean Rivier. . . . **Peter Herman Adler** named conductor of the Baltimore Symphony Orchestra, beginning with 1959-60 season, and **Herbert Grossman** associate conductor, starting fall of 1959. . . .

Reginald Stewart flew to Europe on Oct. 13 to fill conducting and playing engagements with leading European orchestras. In his concerts in Holland, Switzerland and Scotland he will include American works, and on occasion play and conduct concerti from the keyboard. . . .

■ **Fabien Sevitzky** engaged as conductor of the Miami (Fla.) Symphony Orchestra, beginning duties next February; in November he will return to Italy to conduct in Rome, Naples, Milan and Palermo. . . . **Leo Mueller,** until last season assistant chorusmaster of the Metropolitan Opera, appointed musical director of the Halifax Symphony Orchestra. . . . **Ezra Rachlin,** conductor of the Austin Symphony Orchestra, named guest conductor of the Houston Symphony for its augmented series of student and matinee concerts this season, to carry on former duties of **Maurice Bonney,** who resigned to conduct the Albuquerque, N. M., Symphony. . . . **Joseph Levine,** formerly conductor of the American Ballet Theatre, new conductor of the Omaha Symphony Orchestra this season, as successor to **Dr. Richard Duncan** who resigned to direct the University of West Virginia School of Music. . . .

Composers

■ **Roy Harris** conducted his Fifth Symphony in Moscow with the All-Union Radio Orchestra in Tchaikovsky Hall on Oct. 15, in a concert also including **Peter Mennin's** Sixth Symphony, **Roger Sessions'** music for "The Black Maskers" and "New Horizons" by **Ulysses Kay,** the composers being honored during their tour of the country recently. . . . **Leos Janacek's** opera "Schicksal" was given a posthumous world premiere by Stuttgart State Opera in West Germany on Oct. 26 with Hans Schwieger, musical director of the Kansas City Philharmonic Orchestra, invited to conduct. . . . Friends of Music at Yale University have commissioned **Yehudi Wyner** to compose a new chamber work for the University's midwinter Alumni Day, Feb. 22. . . . Salem Records have waxed an LP disc titled "The Composer Plays Griffis," presenting the American composer **Elliot Griffis.** . . .

The world premiere of **Alan Hovhaness'** "Magnificat" for symphony orchestra, mixed chorus and vocal soloists will be given on Jan. 26 next in Wichita Falls, Tex., by the Symphony Orchestra of that city under Dr. Erno Daniel, and with Midwestern University Choir assisting. . . . **Morton Gould** introduced his new "St. Lawrence Suite" on Sept. 5 at formal opening of the Robert Moses Power Dam of the St. Lawrence Power Project, the work commissioned—appropriately enough—by the Hydro-Electric Power Commission of Ontario and Power Authority of the State of New York. . . .

Cellist JOSEPH SCHUSTER, *who recently returned from a European tour, is shown on a visit to the World's Fair in Brussels.*

■ World premiere of **Bohuslav Martinu's** Piano Concerto in B flat will be given by Swiss pianist Margrit Weber with the Berlin Philharmonic Orchestra on Jan. 31 and Feb. 1 next, Ferenc Fricsay conducting. . . . Canadian bow of **Mahler's** Fifth Symphony and **Menotti's** Violin Concerto scheduled by the York Concert Society of Toronto under Heinz Unger next spring.

Artists Here and There

■ **Isaac Stern** and **Leonard Rose** played the Brahms Double Concerto under the baton of **Charles Munch** at Scheveningen, Holland, on Aug. 29 and won tremendous acclaim from all the critics. This, incidentally, was Rose's debut at the festival there. . . .

■ **Lorenzo Alvary,** Met bass, sang his 60th Baron Ochs in "Der Rosenkavalier" at the State Opera in Stuttgart recently, and also did Don Alfonso at the German Mozart Festival in West Berlin, an Ebert production that had 30 curtain calls. . . .

■ **Bambi Linn** and **Rod Alexander** Dance Jubilee company, new attraction under CAMI, Coppicus and Schang Division, opened first tour on Sept. 29 in Lynn, Mass., and will visit South, Midwest and East in 90-city itinerary. . . . Soprano **Adele Addison** sang at dedication services of Protestant Council of Churches' new building on Riverside Drive, Oct. 12, at which President Eisenhower was principal speaker. . . . Baritone **Henri Noel** is appearing for third season with the Chicago Lyric Opera. . . .

■ Soprano **June Kelly** will present her program "America Scene in Song" in a tour of Europe, including London, Liverpool, Amsterdam, The Hague, Stockholm and Copenhagen. . . . **Renata Tebaldi's** first Butterfly at the Met is scheduled for Nov. 8, a benefit for the Bagby Music Lovers Foundation. . . .

News of Managements

■ Concert Associates, Inc., has completed arrangements for first North American tour of **Kim Borg,** Finnish basso, next fall. . . .

Concert Associates announce a New York chamber series of five events at Carnegie Recital Hall, to present the following: Trio di Bolzano, Dec. 5; Lasalle String Quartet, Feb. 7; Philippe Entremont and Maurice Gendron, piano and cello sonata recital, Feb. 27; Rampal and Veyron-Lacroix, flute and keyboard artists, March 17; Walter Trampler and Gregory Tucker, viola and piano recital, April 6. . . .

■ The duo **John Corigliano,** violin, and **Heida Hermanns,** piano, are now under the Friedberg Management. Also touring again under this aegis are violinist **Betty-Jean Hagen,** pianist **Leonard Hungerford,** and the **Westminster Choir** under Harold Hedgepeth, the last group going as far west as the Dakotas. . . .

■ **Gina Bachauer** and **Byron Janis,** pianists, are new additions to the roster of S. Hurok, Inc. Miss Bachauer will be booked by that organization beginning at the end of her present managerial contract in May, 1959. Mr. Janis will be under Hurok guidance after Dec. 1 next. . . .

■ English guitarist **Julian Bream** planed in on Oct. 4 to make his first American concert tour under Hurok Attractions, and U. S. bow at Town Hall, Oct. 31. . . . The same management is presenting soprano **Maria Callas** in her first concert tour of this continent, including ten appearances in U. S. and Canadian cities with a symphony orchestra conducted by Nicola Rescigno, in addition to engagements with the Met and Dallas Civic Operas. . . .

McHENRY BOATWRIGHT, *American baritone, leaves for a six weeks tour of Japan, Formosa and Manila where he will present over 30 recitals and concerts with orchestra under the auspices of the Japanese Artist Service in cooperation with National Artists Corporation.*

■ The 24 men and woman singers of the **Vienna Academy Chorus** returned to U. S. Sept. 26, to launch fifth cross-country tour under the baton of Guenther Theuring; they will appear in 53 American cities, besides Canada and Mexico, under Columbia Artists Management. . . .

■ Walter Homburger, Toronto management has booked pianist **Glenn Gould** for a European tour that began Sept. 21 as soloist with orchestra in Berlin and ranges through Sweden, Germany, Austria, Italy, Belgium and Israel (where 11 concerts are scheduled between Nov. 29 and Dec. 19 alone). . . . Homburger has also signed **Donald Bell,** young bass-baritone of British Columbia, who has won numerous honors, sang at the Berlin Festival recently, and in April gives a series for the BBC. . . .

■ **Robert Howat,** pianist, has signed a contract for the coming season for personal representation by Margaret Walters.

OBITUARIES

■ Leo Blech, 87, noted German opera composer and conductor, senior conductor of Berlin State Opera until ousted by Nazis, later led Riga (Latvia) National Opera, Swedish Royal Opera, returned to West Berlin in 1949 to direct Municipal Opera, his best known operas "Aschenbroedel" and "Versiegelt"; Aug. 25, Berlin.

■ Norman Secon, 49, piano soloist and accompanist, concertized throughout U. S., Europe, Central and South America, last year toured U. S. as accompanist of Moiseyev Dance Co.; Aug. 25, N. Y.

■ Samuel Manus, 74, president of Alfred Music Co., former member of Boston Opera Orchestra; Aug. 25, N. Y.

■ Cornelia Barnes Rogers, 80, widow of baritone Francis Rogers, aided hospital groups, first president of Soldiers, Sailors and Airmen's Club; Sept. 1, N. Y.

■ Lady Beecham, 50, stricken while on tour with husband Sir Thomas Beecham, former concert pianist Betty Humby; Sept. 2, Buenos Aires.

■ Bentley D. Ackley, 85, pianist and gospel song writer, music editor of Rodeheaver Publishing Co.; Sept. 3, Warsaw, Indiana.

■ Aaron Furst, 49, Boosey & Hawkes salesman and sales manager for 25 years, member of board of directors; Sept. 3, N. Y.

■ Dimitri Shumklovski, 81, retired University of Miami professor and former member of Chicago Civic Grand Opera and Cleveland Symphony; Sept. 4, Miami.

■ Mrs. Herbert Ricker, 62, prominent midwest pianist and teacher, past president of Oklahoma City Music Teachers' Association, member of Ladies Music Club, the Daughters of the American Revolution; Sept. 26, Oakland, Calif.

■ Mrs. Helen Pulaski Innes, 81, leader in Philadelphia music circles and local manager, former manager of N. Y. Symphony Orchestra, served as asst. director of music dept. of Philadelphia Board of Education; Oct. 4, Philadelphia, Pa.

■ Helen Stapler, 101, poet, composer, former opera singer, widow of Henry Stapler, ass't D. A. of New York in 1906; Oct. 9, N. Y.

■ Gaylord Yost, 70, former concert violinist, teacher and composer, for 25 years head of violin dept. of Pittsburgh Musical Institute, founder of the Yost String Quartet, conductor of Pittsburgh Symphony; retired from music to become publisher of *Fayette Review,* and Mayor of Fayette; Oct. 10, Wauseon, Ohio.

On the cover

RUTH SLENCZYNSKA:

Silver Jubilee at 33

ON the evening of Nov. 13, 1933, a plump little girl of eight with a cherubic face and straight boyish hairbob, quaintly attired in a smocked white peasant dress with white shoes and knee socks, trotted confidently from the wings of New York's Town Hall, poised herself on the very edge of a bench from which her stubby legs could barely reach the pedals of the huge concert grand set before her, and propelled a pair of tiny hands through an almost unbelievable performance of masterpieces by Bach, Beethoven, Mendelssohn, and Chopin that was to make musical history. The next day's *New York Times* described it as "an electrifying experience, full of the excitement and wonder of hearing what nature had produced in one of her most bounteous moods."

Exactly 25 years later, on the evening of Nov. 13, 1958, grown to handsome young womanhood—with the fabulous career of "the most astonishing musical prodigy since Mozart" well behind her, its secret heartbreak recently made bare to incredulous readers and televiewers all around the world; and a formidable head-start on a second career which has already demonstrated her mature artistry to audiences on three continents—Ruth Slenczynska celebrates the achievement of a notable career milestone with her Silver Jubilee Concert in the same hall. The next day, she sets out on a 25th anniversary cross-country concert tour which takes her to 56 cities in 20 different states and includes appearances with six major symphony orchestras. And during the same week, Decca Records—for which Miss Slenczynska has made five best-seller LP's during the past two seasons—offer an anniversary tribute to the distinguished American artist by issuing a new commemorative disc bearing the title "Ruth Slenczynska—A Twenty-Fifth Anniversary Program."

Culled from piano masterworks that have held special meaning for the pianist, the programs for this 25th anniversary record and for Slenczynska's Jubilee concert reminisce with her over the exciting events and enriching associations of a quarter century. They are thus a musical autobiography to companion the one written by Miss Slenczynska in collaboration with Louis Biancolli in their recent Doubleday book "Forbidden Childhood," which has had steady sales in ten different languages since its publication a year ago and is shortly to be made into a motion picture.

■ The "Chromatic Fantasy and Fugue" of Bach, which Miss Slenczynska has chosen as the opening work for both her Nov. 13 Silver Jubilee Concert at Town Hall and the Decca 25th anniversary record, was one of two compositions of the Leipzig cantor which little Ruth played at her historic 1933 Town Hall debut. "It was moving," the late Jerome Bohm said in the *New York Herald Tribune* on that occasion, "to hear how much Bach's introspective genius already had disclosed itself to her imagination."

Eighteen years later, this work was to acquire a new and poignant significance for her, being indelibly associated with the moment at which the star of a thousand youthful concert triumphs died and an artist was born. That was in 1951 in bombed-out Cologne. Visiting the German city for the first time after World War II, Miss Slenczynska was appalled by the total devastation that faced her everywhere and felt it altogether futile to attempt a recital for the dejected people of this once proud music center. Then, rehearsing in the cold, damp basement of what had once been the Martin Luther Church, it came to her, as she recalls in her book, that she had a mission "to fill these empty hearts with something precious and personal." She began her program that night with the Bach "Chromatic Fantasy and Fugue."

"It was in the soft opening measures of the Fugue that I believe I first became an artist," she says in describing the experience. "I was saying things of my own and saying them with conviction. . . . I had found my true self at last."

The 24 Etudes of Chopin, which are the "pièce de resistance" of the Nov. 13 Town Hall program, and the Polish composer's B-flat minor Nocturne, in which she is heard on the new Decca disc, likewise are souvenirs of her early studies with Alfred Cortot, one of several titans to whose fellowship she was admitted as a tiny tot and who conducted the Société Philharmonique for seven-year-old Ruth's exciting Paris debut in the sold-out Salle Pleyel. He first introduced the little Slenczynska to the wonders of Chopin.

When as a grown-up artist she made her debut with the New York Philharmonic under the baton of Dimitri Mitropoulos at Carnegie Hall two years ago, she played the F-minor Piano Concerto of Chopin. At rehearsal the Maestro was greatly moved by her poetic playing of the first movement solo.

"Only once before have I heard anyone play this music the way you do," he said. "It was a French pianist who performed it with me many years ago. At that time we decided to change the close of the movement so that the piano would play the theme at the end and the orchestra join in only for the final chord, instead of playing the usual six-measure coda. How would you feel about doing this in your performance?"

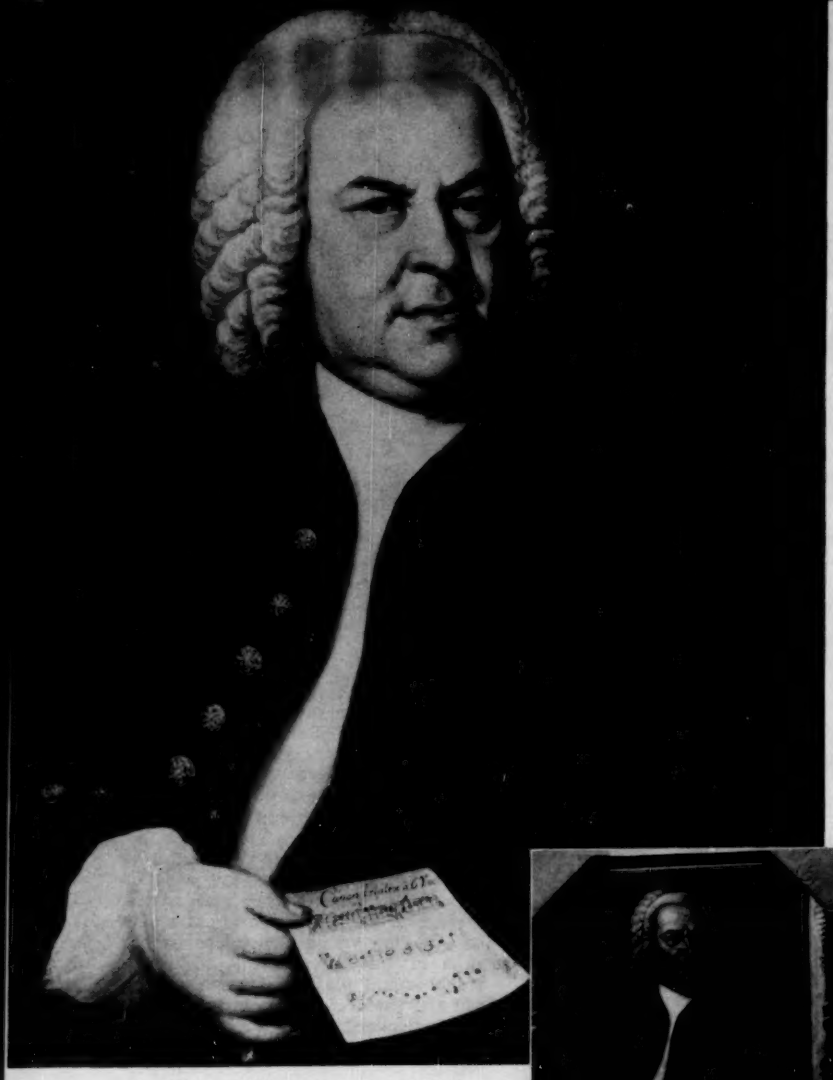
Slenczynska agreed to the change. "I am curious, however," she told Mitropoulos, "to know who the other pianist was."

"I doubt if you ever heard him. It was Alfred Cortot, and it was long before your time."

"On the contrary," she said, "I studied this concerto with him when I was six years old!"

■ A Slenczynska anniversary reminiscence of particular poignancy attaches to the 15th "Hungarian Rhapsody" of Liszt, the concluding work on both the record and Nov. 13 Town Hall program. For it was her performance of this virtuoso showpiece in Budapest in 1937 that won 12-year-old Ruth not only a standing ovation but a laurel wreath of silver leaves with red and white streamers. When World War II wrote a sudden finis to the Slenczynska childhood concertizing in Europe and drove Ruth and her family home, the wreath accompanied them and was given a place of honor in their California living room. While other cherished mementoes of round-the-world prodigy triumphs were all sold or destroyed by Ruth's father in the bitter years that followed, somehow this alone survived.

Barnstorming with BACH



The Elias Gottlieb Hausmann 1748 portrait of Johann Sebastian Bach is a prized possession of William H. Scheide, eminent Bach authority and founder and director of the Bach Aria Group. The existence of this picture, one of two portraits of the composer painted from life which are known today, was uncovered only a few years before Mr. Scheide acquired it.

By WILLIAM H. SCHEIDE

IN the decade during which we of the Bach Aria Group have been bringing solo vocal-instrumental portions of early 18th century Leipzig church music to mid-20th century American concert audiences from New York's Town Hall to capacity-filled auditoriums in Iowa, Michigan, Indiana, Illinois and Missouri, we have been gratified by a response of sincere enjoyment and outright enthusiasm which we accept as a tribute not only to our small band of musicians, but even more so, to the immortal composer whose wealth of untapped works we have carried to a new public.

Ten years ago it appeared unlikely indeed that an ensemble of nine, performing little-known excerpts from musical masterpieces more than 200 years old, would be able to fill halls seating 3000 and 4000 in far-flung and seemingly uncosmopolitan towns like East Lansing and Columbia. Our experience has proven that there is not only widespread interest in hearing Bach for the first time, but that, once heard, his music invariably whets the appetite for more.

Our audiences greet and accept Bach in several different ways. For the professor in Bloomington the first hearing of a work confirms Bach's genius. An engineer in Iowa City acknowledges an awesome mind. A housewife from Kalamazoo, delighted with an introduction to his wonderful melodies, exclaims, "Why it doesn't sound like Bach at all!"

I suspect that the reason such diversified audiences favor Bach is that his music fills a common need for people of a desperate era. Free of nihilism, despair and frustration, Bach shows the universe as fundamentally an affirmation, even if, as he often finds it, a tragic one. He cannot discuss faith or doubt since all he knows is certitude. His introspective nature comprehends all problems and reveals them in their ultimate balance. Though his music is ominous with problems—often it carries an infinity of sorrow—underneath all the pathos throbs the unfailing rhythm of eternal vitality undeterred by any considerations. Through his efforts to unite eternity with time, Bach uncovers the raw material of the human spirit.

This quality is no doubt what fun-

damentally attracts an audience to a Bach Aria program in, for example, Urbana, Illinois. Here on a college campus, at a concert attended also by local people, we are sure to have a typical Bach audience, which I have found includes, first of all, the musical theorists whose preoccupation with composition problems brings them face to face with the marvel of his counterpoint. They are the preachers of Bach, the composer of fugues, whom the masses cannot understand.

Then there is the group of devotees created by the romantic transcribers and popularizers who, like Mendelssohn and Schumann, discovered the monumental and the pathetic in Bach. These are the elements emphasized in modern transcriptions, often to the sheer destruction of the essential style. Nevertheless, a public drawn from the worshippers of Tchaikovsky and Wagner, has been formed for Bach fugues which could have been done in no other way. Though the Bach whom they hear is all but unrecognizable, they do know his name and, to an elementary extent, his music.

It is no longer surprising to us, as it was at first, to be greeted by a sizeable contingent of young jazz addicts who otherwise avoid so-called "long-hair" programs as they might avoid the plague, but who have apparently come to recognize superficial affinities between the Bach and jazz styles and so admit him, to an extent, to their prejudiced world. It is not so much that they actively propagate his art as that they possess a certain predisposition in his favor.

With such a substantial, proven Bach audience, it is somewhat of a paradox that a mere half dozen of his more than 2000 compositions should have achieved any real measure of popularity with contemporary listeners prior to the Bach Aria Group's advent. There are possibly twenty more that performing musicians may have in their repertoires. Almost any Bach selection performed at an ordinary concert is likely to be one of two dozen examples, all that ever reach regular concerts out of the 47 folio volumes of works that have been published. The fact of the matter is that Bach is still largely unknown even to musicians themselves. The reason is apparent in the problems of preparing and presenting a Bach program. Let us take the case of Bach concerts by soloists or groups of larger size than ours. When a performer on any present day instrument undertakes to play Bach's music, the question of adaptation confronts him to some extent. Our instruments will play his notes, often with greater power and expressiveness than those he heard, but they are designed with an eye for different emphases and effects than their predecessors of two centuries ago.

Consider, for example, what is still our most typical instrument, the piano. If the "Italian Concerto" or the "Chromatic Fantasy" is played as written, the vast sonorities of the concert grand remain hidden; if they are "arranged," they sound unnatural. It is true that we now have harpsichords and clavichords again, but these instruments are at best artificial resuscitations of a bygone era, and moreover, they are acoustically impossible for concert work. However "correct" their reproduction of Bach may be, they make him fundamentally strange to our modern world.

The violinist also has his problem. Whatever may be the answer to the question of how Bach performed the "Chaconne," the polyphonic passages played by rolling the chords and sustaining only the top two notes sound forced to a modern listener. It is no doubt such devices that prompt concertgoers to remark on Bach's "mistake" in entrusting so enormous a composition to so small an instrument.

The organist who plays Bach finds his trouble principally in trying to be heard, for the organ is no longer regarded as a recital instrument. Along with the music it usually plays, the organ has drifted outside the main current of present musical life.

The case of the orchestra is similar to the piano. Almost all the instruments of Bach's orchestra have undergone revision and many have become totally obsolete. And all those instruments introduced in the 19th century which give the modern orchestra its characteristic power and breadth must lie unused.

The principal remaining type of musical organization which may occasionally look at Bach is the amateur chorus. The main trouble here is that Bach never wrote any *a cappella* music. Modern choruses usually operate as more or less of a unit (showing their descent from the Romantic *a cappella* revival) and thus overlook the fact that in a Bach cantata chorus the orchestra is as important as the voices.

Solo singers rarely give Bach much of a place on their programs, crowding him out with Handel, Italian and Wagnerian opera, and lieder. Moreover the singer is a solitary virtuoso. While a chorus may hire a small orchestra group, the soloist who sings Bach thinks nothing of eliminating it. The piano transcription of what the singer thinks of as the "accompaniment" hardly does justice to the original.

■ Recognizing the problems of performing Bach for a 20th century audience, let us now look at the works themselves in terms of modern taste. The music does conform to the modern standards and habits of rhythm, melody and harmony and it does contain a certain instrumental and virtuoso emphasis.

In applying these standards to Bach, it is useful to divide his music into four broad stylistic groups: fugue, chorale, recitative and concerto.

Under the heading of "fugue" are grouped all polyphonic and contrapuntal styles, especially those in which some form of imitation is evident—canons, fugues, inventions, motets, French overture allegros and their many variants. This complex music, for which Bach is perhaps best known, has to be striven for and can be appreciated only after due apprenticeship.

Bach uses his "chorale" tunes to symbolize specific religious ideas somewhat in the same way that Wagner uses his "leit-motifs." Thus the contemporary listener who is not familiar with the intended associations loses a good deal of the chorale's full meaning. Though this music is not contrapuntal, it is often elaborately concealed in fugue, recitative or concerto and also requires a specially trained listener.

Recitative style, both vocal and instrumental, whether it simply exists to declaim a text or is an eloquent and brilliant display, has no formal element and is not self-sufficient.

The baroque concerto form, both the instrumental and the vocal aria and aria chorus, constructed out of broad, homophonic melodies, is the most important large musical form of its age and the easiest for the average modern listener. Bach's short pieces in this style are nearly all for the keyboard, but on the piano sound thin. The slim orchestral repertoire in this form has already been exploited.

What remains are the hundreds of melodies arias and choruses in the cantatas and other vocal works which, prior to the organization of the Bach Aria Group, were scarcely tapped merely because no organization of singers and players existed to per-

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Founder and director of the Bach Aria Group, William H. Scheide is one of the foremost Bach authorities today, whose tireless research and enterprising programming have done much to create a large new 20th century public in this country for the great Leipzig Cantor. A graduate of Princeton University who received his Master of Arts degree in music and musicology from Columbia, Scheide served for several years as an instructor in music at Cornell before setting out in 1946 on the full-time job of running the Bach Aria Group. The Group (whose present distinguished complement includes Julius Baker, flute; Robert Bloom, oboe; Eileen Farrell, soprano; Norman Farrow, bass-baritone; Bernard Greenhouse, 'cello; Jan Peerce, tenor; Carol Smith, alto; Paul Ulanowsky, piano; and Maurice Wilk, violin), under his direction has given 10 New York subscription series, all to SRO audiences and has filled road tours limited only by the other activities of its membership. This year it undertakes its most extensive tour thus far, with six solidly booked weeks, including appearances of the entire group as a solo unit with the symphony orchestras of Indianapolis, Washington, San Antonio, Dallas and Louisville.

form them. There are hundreds of compositions in this category with no adaptation problems whatever.

The Bach Aria Group inevitably turned for its programs to this portion of Bach's inexhaustible treasury. But ours is, in no sense, a narrow choice. By electing the arias and duets from the cantatas, we have not only the heart of Bach's work, but 650-odd pieces which are scored primarily for combinations of five instruments and four voices—flute, oboe, piano, violin and 'cello; soprano, alto, tenor and bass-baritone.

These arias do not suffer from being divorced from the complete cantata; each is an entity unto itself. To occasional critics of our excerpting these arias I like to point out that one of the strong characteristics of Bach's art is the freedom with which the composer himself moved individual pieces of music from one context to another. It is significant, in fact, that the one small publication of his vocal music that he himself brought out includes six organ arrangements of solo chorales taken from the cantatas and put together in much the same way as we put together a group of arias for the Bach Aria Group's programs.

Most important, however, a group like ours, because of its size and consistent membership, and because it has studied and worked together with regularity for twelve years, can correct the most serious error found in modern Bach performances by placing the instrumental and vocal soloists on equal footing, as the composer intended. In this novel undertaking, we attempt to remove the cleavage created by Romanticism between the vocal and instrumental music. Though we cannot reproduce archaic sounds, we can restore and recreate a unified vocal-instrumental ensemble. We assume that there is not a note of Bach which sounds strange to modern ears, that on the contrary there is no composer who sounds more natural.

■ The present Bach Aria Group was born in 1946 when, after preliminary contacts with people in the vocal and instrumental fields, auditions were held at which recordings were made of each musician trying out. Six weeks of the following summer were spent in Vermont experimenting with different methods of rehearsing and testing the feasibility of the whole idea. During the succeeding year of unhurried work, the group developed its acquaintance and ability to deal with what for each member was an essentially new experience. We have continued tackling the arias, as the name of the group indicates. Let someone else wrestle with the problems of performing the more complicated music! We prefer to offer the variety and authenticity that comes with a concert of Bach arias.

Aside from our gratification in having been able to fill a real need of the contemporary music audience, one of the accomplishments of the Bach Aria Group which affords me particular personal satisfaction is what this repertoire has apparently done for the performers themselves. Where sceptics at the outset of our operation cautioned that our members would find this kind of music ungrateful alike for voice and instruments, hardly a week passes now without one of our members volunteering to me how much good it does him to perform this music professionally and what appreciable help it has given him in the handling of other repertoire.

Our annual SRO subscription series at New York's Town Hall have naturally created a big demand for appearances of the Bach Aria Group throughout the country, and although our touring must necessarily be limited by the other commitments of our members, we have managed to do increasingly more Bach barnstorming each year. This year we are happy to be able to undertake our most extensive tour thus far—six solidly booked weeks on the road from Jan. 12 to Feb. 25, and our plans call for an extended tour of the far West during the season 1959-60. A novel feature of this year's activities will be our first appearances with several major symphony orchestras, the entire Bach Aria Group functioning as a solo entity.

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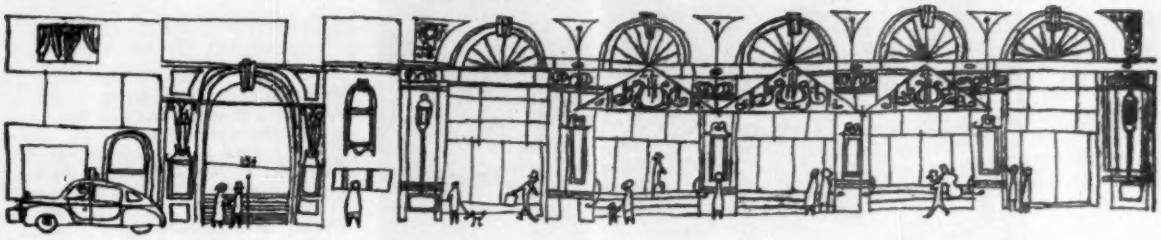

"Brighten the Corner Where You Are" is the new theme song of members of the formerly staid **New York Philharmonic** this season. We are informed that off-black trousers and jackets of tropical basket weave, are being worn for the Thursday "Pre-Vue" concerts. Side vents in the jackets and white piping at the cuffs, a John-Philip-Sousa collar hooked at the Adam's Apple, are **couturier** touches. Says conductor Bernstein, "It's beautiful!" Says we, "Strike up the Band!"

■ Opening night of the **New York City Opera** brought a star-studded audience to City Center, socialites and lesser nobility too numerous to itemize (the Friends of City Center); publicists rampant, chief critics for once smiling at prima donnas milling in coveys; off-duty conductors (Polacco, Rudel, Grossman, etc.), managers galore (and galorious); optimistic composers with home-made operas tucked under arms; high-ranking vocal instructors convoying aspiring vocalists; Mr. Bing, affably intent, Elsa Maxwell, and us.

Subdued but general excitement swept the sympathetic audience at City Center during the first seasonal performance of "The Abduction from the Seraglio." The scheduled Belmonte, after courageously battling with laryngitis, staggered into the wings and collapsed. Young **Frank Poretta,** observing from the pit, was hastily called on stage, thrust into costume and pushed out into the exacting singing lead. He did a fine job. More credit, since it was the tenor's first major assignment.

■ Speaking of substitutions, news has just reached us that **Elinor Ross,** soprano, who had her first USA appearance this past summer at the Zoo Opera, Cincinnati, has been summoned to Chicago by intendant Carol Fox. The diva scheduled for it cancelled out and the newcomer soprano will sing Leonora in the three "Trovatore" performances with the Lyric Opera. *Bocca lupo!*

■ The season is upon us. And returning sopranos, like birds, are chirping up and down the block, more decibelic in fall than in the springtime. We've waved to **Eleanor Steber,** who Vanessaed in Salzburg and brought a recital into our Carnegie Hall that had us "brava-bravaing" until laryngitis set in; **Leontyne Price,** who triumphed operatically and socially in London; **Gloria Davy,** who, after her Italian dates, will sing at the Met; **Frances Yeend,** who scored sensationally in the European houses as Turandot and came home for more of the same at City Center; lovely little **Maria Traficante,** back from Italy, who opened her season with the Philadelphia Grand Opera Company, Sept. 25. The unanimous Customs declaration from the voyagers was apparently "nothing but leaves" —laurels, of course.

■ On the home front we also welcome glorious-voiced **Eileen Farrell,** who always recalls to our mind the saying, "Some are born great, some achieve greatness, some have greatness thrust upon them." And beautiful **Eva Likova,** a blonde daughter of the Gods; (it cheers us just to have a glimpse of her) she has now established her home in NYC with her delightful new husband, engineer Jan Baca. Miss Likova commences the season's stint with "Manon" in Houston, Texas, followed by opera in San Francisco and a guest date with the Cincinnati Symphony. On the tour list we note an appearance for her with Arturo Di Filippi's Miami opera in "Masked Ball." To the other side of the Atlantic, flew **Lois Marshall** to sing at La Scala in Beethoven's "Missa Solemnis," and (my, my, these busy sopranos!) **Rosalia Moresco**—"Americans for Italy," awarder—continues her successes abroad, where she has been praised among other attributes for her "professional" stage presence, "not," says the Italian reviewer, "usual in debutantes." (Take a bow, **Maestro Salmaggi!**)

■ "Chairs and sofas rewebbed in your Home." Oh no, that's the hind-side of the advt. we clipped. What we meant to read you was the utterly frank advisement that "You too can have Emotional Appeal," according to the commercial news columns. What won't they dream up next? (Those feeling in need of emotional development, don't call **us!** Try "Classified." We have our hands full with seasonal wails and so on.) It is the time of year for taking stock and rewebbing or restringing vocal cords and digital tendons. Which occurred to us when we had visits from several returning instructors: **Zenka Stayna,** whose artist list has several glamour names, stopping by to bring greetings from **Zlatko Balokovic** and his charming Joyce, sojourning (lucky pair) at their Camden, Me., home; **Solon Alberti,** back after a bus-driver's holiday, having concluded master classes and private teaching in Houston, Texas, at Santa Barbara, Calif., the University of Utah and other key spots; cheery **Rose Raymond,** visiting to tell us of teaching and concertizing at Woodstock, Mass., and in Greenville, S. C.

■ **Astolfo Pescia** has sent us a lengthy report on matters musical in Italy. Wish we could quote the whole; maybe later. But especial credit was given to tenor **Jean Deis** for his debut (Cavaradossi) at the Teatro Nuovo in Milan; **Leontyne Price** in the Verona Arena; **Frances Yeend** in Verona, and soprano **Prudencija Bickus** in an applauded debut in Teatro Sperimentale. Maestro Pescia adds that the Teatro Eliseo in Rome is featuring young, potential singing stars, a valuable enterprise under the direction of **Fausto De Tura,** who is offering an excellent opportunity for appearances to qualified young singers of the world. The organization is Compagnia Stabile di Avviamento per i Giovani Cantanti. (Okay, keeds, it's all yours!)

■ From the Hollywood press we gather that **Farley Granger** will study voice in preparation for his singing role in the "Pride and Prejudice" musical (to be re-titled "A Perfect Evening"—not "When You Come to the End of a Perfect Day"?) Because he has never previously sung, Mr. Granger has courteously consented to study vocal art for four weeks. If the cords respond, the role of Darcy is his'n. (It's big of the star to sacrifice his time for so long a study period. No?)

■ And again from the theatrical news reporters we hear that **Renata Tebaldi** is in for a real rough season. She is slated to die horribly in six operas—"Butterfly," "Tosca," "Aida," "Manon Lescaut," "Traviata" and "La Boheme," with a choice of demise from TB to malnutrition, asphyxiation and a dagger! Don't we have fun?

■ A colleague of ours had a weird experience the other noon. Standing in Steinway Hall doorway, he hissed merrily to catch the attention of a by-sauntering friend. A stately dowager passing by turned, glared and viciously hissed back. Which augurs an exciting 1958-1959 season!

Sibilantly yours, PARTOUT

Scene from Strauss' "The Silent Woman," Act II, as produced by the New York City Opera Company. Seated, center, is HERBERT BEATTIE *as Sir Morosus Blunt; behind him is* REGINA SARFATY *as Carlotta; at his left,* JOHN ALEXANDER *as the nephew Henry; at far right are* JACQUELINE MOODY *as Sotta with* PAUL UKENA *as Cutbeard.* JOAN CARROLL, *as Aminta, the "Silent Woman," is at rear, center.*

NEW YORK CONCERT AND OPERA BEAT

NEW YORK CITY CENTER

"The Silent Woman," Oct. 7, E—The enterprising New York City Opera Company opened its Fall series with an ambitious presentation of the Richard Strauss opera "The Silent Woman," hitherto unheard in this country. This is a gay, insouciant work, displaying glittering facets of music design with involved, tricky ensembles, clear vocal lines and, frequently, a warm, surging texture which, though employing the brittle, crystalline highlights of the Strauss idiom, was often alluring in emotional warmth. The play, and the music, seemed more hearty and genial than elegant, despite the historic period (London in 1700). Nevertheless, there was a prevalent mellowness, a superficial but delicate touch on verities; and the performance, as a whole, though not scintillating, was delectably romantic.

The text, in Herbert Bedford's translation of Stefan Zweig's adaptation from Ben Jonson's comedy, was effective. The tale struck us as being a Straussian variation on a Barber of Seville theme, as the ubiquitous character of Cutbeard was the catalytical element in the action. This concerns Sir Morosus Blunt, a crusty retired Admiral who hates noise. He is persuaded by the Barber to marry "a silent woman." Cutbeard promises to find one. Henry, the Admiral's nephew and ward, returns from a long trip abroad with an opera company. This includes Aminta, a beautiful young singer whom Henry has married—to the horror of the uncle, who disinherits him. To teach the old man a lesson, the Barber concocts a plan to palm Aminta off as the "silent woman." After the phony marriage to Morosus, she becomes a noisy harridan. Henry "rescues" his uncle by promising to arrange a divorce. After a hectic divorce "trial," the trick is revealed and all ends happily.

The role of Cutbeard was outstandingly sung and mimed by Paul Ukena, who tied for honors with Herbert Beattie in the central figure, Sir Morosus Blunt, an excellent, well-sung, cleanly enunciated characterization. Tenor John Alexander, as Henry, offered the most consistently dulcet singing of the evening, though he was hard-pressed in winning the vocal laurels by limpid-voiced Jacquelyne Moody, as Isotta, and Regina Sarfaty, heard as Carlotta in a most promising debut. Another auspicious debut was made by Arnold Vokitaitis, who sang resoundingly as Vanuzzi.

Joan Carroll had the exacting role of Aminta, which requires a Zerbinetta type of personality, plus a pyrotechnical voice that sends out sparks. Miss Carroll made a poised, lovely figure on stage; youthful graceful and charming, a voice that took on a velvet timbre in passages of gentler sentiment. The histrionic rages and the high-flown tessitura of some of the singing taxed her resources cruelly. We'd prefer to hear her as Mimi, or Liu. Stalwarts of the company, Ruth Kobart, Arthur Newman, Joshua Hecht, as always, chalked up high marks for voice and character delineation.

Peter Herman Adler led his somewhat sparse orchestra with devotional skill. There were iridescence and, in other passages, poignant sweetness in his reading of the score. Margaret Webster's staging kept the action lively, though patently contrived. We could disagree with several points in the interpretation; frequently the production was more noisy than witty. But it was always good, clean fun. We'd place "The Silent Woman" high on the *must* list for ticket-buyers. M. C.

CARNEGIE HALL

The Contemporary Music Society, Leopold Stokowski and his Orchestra, Sept. 25, E—Leopold Stokowski is this year celebrating his 50th year of service to his art. Monuments to his career include the incomparable Philadelphia Orchestra and his lifelong interest and devotion to the best of contemporary music. Upon the occasion of this concert, the Maestro was honored with a congratulatory letter from President Eisenhower and presented by Mayor Wagner of New York City with a plaque citing him as "an outstanding interpreter of music whose vigorous imagination brings life to both the untried works of contemporary composers and the world's great orchestral literature."

The Stokowski magic was much in evidence on this evening. Despite a performing ensemble obviously gathered from many sources, Mr. Stokowski engendered great excitement and doubtless won numerous converts to the cause of contemporary music. Unfortunately the Orchestra did not always play with the most perfect ensemble, and doubtless the results would have been more rewarding had more rehearsal time been available, but there was excitement and conviction.

Highlight of the program was the American premiere of the Vaughan Williams Symphony No. 9, in E Minor. Though this, the last Symphony of the late English master, lacks the power and innovations of his two symphonic masterpieces, Symphonies 4 and 6, it is nevertheless a work of beauty and not without, at least in the matter of orchestration, some innovations. The composer's peculiar use of the three saxophones as an integral part of the wind ensemble and his addi-

tion of a fluegelhorn to the score resulted in unique orchestral colors. Lyricism, sheer tone beauty, and a thorough craftsmanship were in evidence throughout.

By and large, the four other contemporary works did not measure up in quality or interest to the Vaughan Williams Symphony. Orrego-Salas' "Obertura Festival" was not very well played and from this single hearing we judge it a work of only moderate interest. The Creston "Toccata" in a technical sense is a "tour de force" for orchestra. Though it is a well-built opus, musically it does not have too much to say. The Hovhaness "Mysterious Mountain," an intricate three-movement work, was a New York premiere, as were the Salas and Creston compositions. Despite some dull moments, we find the Hovhaness work to be his best-built composition and to have more interest than most of his output. The complex double fugue (second movement) shows ingenuity and a master craftsmanship. Riegger's short but effective "New Dance," though hardly representative of the composer, has great energy and conviction.

To win friends and influence the public in behalf of contemporary music is a difficult chore. The Society and Mr. Stokowski are certainly doing their part to accomplish this purpose.

G. W.

N. Y. Philharmonic, Leonard Bernstein conducting, Oct. 2, E—Leonard Bernstein, serving his first full season as Musical Director of the Philharmonic, has introduced several innovations, initiated new policies, but most important of all, has brought a new sound to the New York orchestra. Opening night was a gala affair! The boxes were flag-draped and were filled with dignitaries from the various embassies, but—again the important thing—there was a new sound in Carnegie Hall.

The Thursday Evening Concerts this season have a new look. Each Thursday is called a Pre-vue Concert, with Mr. Bernstein talking informally about the evening's program. In the future, critics will attend the more formal concerts Saturday evening and Sunday afternoon, and soon the Thursday evening concerts will take on an additional informal air when the orchestra does away with formal dress and initiates their Thursday evening uniforms. To be frank, this reviewer had certain misgivings about the new policy. But the first evening's initiation dispelled these apprehensions The conductor's well-chosen remarks cannot help but add to the concert-goers' enjoyment. If Mr. Bernstein is able to maintain his high level of interest and, certainly, the orchestra's brilliant quality of performance, this season promises to be one of the most exciting and successful in the Philharmonic's 117 years of history.

Another interesting innovation is in respect to programming. New York is to be treated this year to a survey of the best of early and contemporary American musics. On the season's first program the Schuman "American Festival Overture" and the Ives Symphony No. 2 introduced the survey project. The Schuman Overture is athletic, exciting and meaningful for a short work. The Ives Symphony is interesting, though in a sense somewhat of an enigma. Loaded with suggestions from Brahms, Bach, Mendelssohn and many other composers, sprinkled generously with Americana, and all in all a most episodic work, it is truly a curiosity. Despite the work's idiosyncracies it made sense in Mr. Bernstein's hands.

The latter half of the program was given over to a new look at the Beethoven Symphony No. 7 in A major. One may not agree with all of the Bernstein liberties, but the dash, the excitement and the conviction of the performance must be admired. From the very beginning, Berlioz' "Roman Carnival Overture" (a bonus — not programmed) to the last note of the Beethoven Symphony, this reviewer was most impressed with the fact that the orchestra played with an uncommon excitement and with a bright new sound. This augurs well for the new season and for the orchestra's new Maestro.

G. W.

Philadelphia Orchestra, Eugene Ormandy, conductor, Oct. 7, E—For the opening concert of the 1958-59 season the Philadelphia Orchestra presented a program which was the very antithesis of adventurous: Bach's Suite No. 3 in D major, Brahms' Symphony No. 2 in D Major, Debussy's "Iberia" and Ravel's "La Valse."

The Philadelphia Orchestra has long been considered one of the finest symphonic organizations in the world, and it has worked for a good many seasons under the directorship of a first-rate conductor, Eugene Ormandy. On this occasion both orchestra and conductor gave the expected display of the qualities for which they are jointly famous: beauty of tone, precision and flexibility of performance, and suavity and elegance of interpretation. This reviewer would have preferred a bit more ruggedness in the fast movements of the Brahms, but it was nonetheless an evening of first-rate performances of music whose popularity is matched by its excellence. The Debussy was given a sparkling rendition. C. E. R.

Ray Dudley, piano, October 8, E—The youthful Canadian pianist again impressed his New York audience with his assurance, his vitality and often with his astute musicianship and good taste.

Mr. Dudley opened his recital with Haydn's Sonata in E Flat (1798). It was a beautifully colored performance displaying clarity and a first-rate conception of design. There was some blurring due to over-pedalling, but the general effcet was good. The Schumann Fantasia, Op. 17, was less impressive. This work is episodic in character, and requires a great drive, which we felt missing on this evening.

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The last half of the concert was given over to a Debussy group which included "Brouillards," "La Puerta Del Vino" and "Ondine." The closing group by Liszt included the "Funerailles" and the "Mephisto Waltz." It was in the demanding last half of the program that the artist came into his own, displaying an enormous technical proficiency and a fine sense of coloration. Mr. Dudley continues to grow as a musician. G. W.

Eleanor Steber, soprano, Oct. 10, E.—In an exacting and unhackneyed program, the Metropolitan Opera soprano presented a Carnegie Hall recital of impressive proportions and musical worth before a highly enthusiastic capacity audience. It was a replica of that recently offered by her at the World's Fair in Brussels. Graciously poised and magnificently gowned, Miss Steber was at all times the skilled prima donna.

The program consisted of an opening group of Mozart arias from "Idomeneo" and "Die Entführung aus dem Serail," and the "Alleluja" from his "Exsultate, Jubilate" followed by a Berlioz cycle "Nuits d'été"; "Qui la voce" from "I Puritani" of Bellini; excerpts from Strauss' opera "Die Frau ohne Schatten"; Samuel Barber's "Knoxville—Summer of 1915," and the aria "Ernani, involami" from Verdi's "Ernani."

Miss Steber's singing throughout the evening was of a high order, with the voice ample in range and revealing an ingratiating, warm quality (with the possible exception of the upper medium, which coarsened somewhat under stress). The soprano sang an uncut version of the exceedingly difficult "Martern aller Arten" aria from "Die Entführung" with great tonal beauty, and she brought brilliant dramatic and climactic moments to the "Ernani" aria. Her interpretation of the Samuel Barber "Knoxville" provided a most favorable evaluation of Miss Steber's versatility as an accomplished recitalist. Her subtle phrasing and vocal coloring made for an impressive rendition of the Berlioz cycle, despite several uninteresting episodes in these songs. Edwin Biltcliffe, at the piano, was a capable and musicianly accompanist. L. C.

N. Y. Philharmonic, Leonard Bernstein, conductor, **Guiomar Novaes,** pianist, Oct. 11, E—New life has been breathed into the Philharmonic this season, and one must give due credit to Leonard Bernstein as a vital force. The orchestra has never sounded better. It responds to its leader with precision and gusto, and the audiences for that matter are revitalized too, with plenty of new faces among the familiar.

One of Mr. Bernstein's very creditable plans for the season is a performance survey of American music. On this occasion Gilbert's "Comedy Overture on Negro Themes" and MacDowell's "Indian Suite" No. 2 were the chosen works. To be sure these are skillful composers, but the evening's selections were hardly a substantial representation. They make for good orchestral sounds; but are frothy fare in their superficial guise of "Americana." With all the good intentions, little will be accomplished unless future programs offer meatier selections.

Guiomar Novaes, the grand lady of the keyboard, was on hand to lend a touch of elegance to the occasion. Her performance of the Chopin Concerto No. 2 was sheer joy. Mme. Novaes is a pianist with a huge style, a resplendent technique and a poetic soul. In the slow second movement, her singing tone was full and warmly personal and in the brilliant last movement her fingers flew like white sparks across the keyboard. The second half of the program was devoted to an appropriately ebullient and completely satisfying version of Moussorgsky's "Pictures at an Exhibition." D. A.

American Opera Society, Oct. 14, E—The American Opera Society opened its season with a delightful concert version of Bellini's two-act lyric tragedy "I Capuletti ed I Montecchi" ("Romeo and Juliet"). The Society has moved to Carnegie Hall due to popular demand for a larger auditorium. Even so, Carnegie Hall was virtually full. The Arnold Gamson and A. S. Oxenburg collaboration has become a mainstay and a much-anticipated part of the New York concert season.

Bellini's early opera had not been heard in New York for approximately 100 years, so except for a few excerpted arias the work was virtually new to the audience. It abounds in lyric beauty. First and foremost Bellini was a melodist and there is little else in this opera to command attention. The harmonies are commonplace and predictable, the orchestration rudimentary, and there is little sense of real drama. But melody, and melody alone, is sufficient when in the hands of such a magnificent cast as that for this evening's production.

Laurel Hurley as Giulietta and Giulietta Simionato as Romeo were no less than magnificent. It is a little distracting, however, to find Romeo performed by a female singer. True, it was common in the 18th and early 19th centuries, and it would not be so distracting in a staged version ,but Simionato is an attractive woman and on this evening she was beautifully gowned. In this sense, she was not a convincing Romeo. To recommend her was her beautiful, warm voice. It was, logically, placed opposite Laurel Hurley's lighter but exquisitely beautiful soprano. Miss Hurley has remarkable breath control, extreme sensitiveness, and is also a joy to behold.

The casting was superb all the way. Ezio Flagello as Giulietta's father gave a powerful and convincing portrayal. Richard Casilly as Tebaldo, Giulietta's betrothed, was equally good. This young man is rapidly developing into a fine dramatic tenor. David Smith was superb in the role of Lorenzo. The choral parts, as handled by Margaret Hillis' American Concert Choir, showed flexibility and a fine blend of choral timbre. The unusually good balance between orchestral forces, chorus and soloists must be attributed to conductor Arnold Gamson's deft direction. This young man has developed rapidly along with his splendid organization. G. W.

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Chicago Symphony Orchestra, Fritz Reiner, conductor, Oct. 15, E—Fritz Reiner and the Chicagoans were sensational in their Carnegie Hall appearance. If there has been any doubt of where the Chicago Symphony stands in relation to the country's other major orchestras, there can be none now. It must rank with the finest two or three orchestras in our country. The strings are mellow and well disciplined, the winds beautiful, the brass heroic. Mr. Reiner is a master of baton technique and a genius at orchestra-building.

With the exception of the rarely heard Bartok Suite for Orchestra No. 1, the program was made up of standard and sometimes tired-sounding works, but in Mr. Reiner's hands the Berlioz Overture "The Corsair," the Brahms Symphony No. 3 and "Siegfried's Rhine Journey" from Wagner's "Götterdämmerung" shone with unusual brilliance. The Brahms may have been a little studied and perhaps overly deliberate, but it was the ultimate in poetry. The Bartok Suite, an early work, gave the orchestra a chance to prove its mettle and gave the listener an opportunity to explore the qualities of the Chicago orchestral choirs.

It is rare to hear an orchestra play with such well-oiled precision and still exude an emotional impact. Mr. Reiner has done a remarkable job in building a magnificent instrument. G. W.

CARNEGIE RECITAL HALL

Beverly Somach, violinist, Sept. 21, A—Of the many "wunderkinder" who emerge on the concert scene each year, only a handful manage the successful transition from prodigy to productive artist. Beverly Somach ranks high among the triumphant few. Under the auspices of "Der Ring," Miss Somach made one of her all-too-infrequent local appearances in a meaty program of works by Handel, Mozart, Bach, and Beethoven. Her performance was superb on all counts. The young artist has a thorough understanding of the scores at hand, presents them with an assurance that reveals extensive performing experience and much careful soul-searching. Miss Somach has good tools to work with too. Her technique is nigh flawless. Her tone is full-blown and creamy, drawn in broad strokes from a myriad of hues. She rips into difficult passages with courageous abandon and proves each time that she is the master of the moment. A highlight of the afternoon was her interpretation of the Bach unaccompanied Sonata in A minor, in which her playing was at the same time brilliant, assertive and engagingly sensitive. Norman Johnson was the accompanist. D. A.

John Barrows, French horn, Oct. 2, E—On an instrument with a reputation for difficulty, John Barrows presented a program varied and interesting, consistently well done from a technical and musical standpoint. His colleagues contributed to the high quality of the evening: Milton Kaye, pianist, accompanied Mr. Barrows in Alec Wilder's Second Horn Sonata; the Beaux-Arts Quartet joined him in Bernhard Heiden's Quintet for Horn and Strings (1952); Brahms' Horn Trio, Op. 40, closed the program, with Mr. Kaye and Gerald Tarack, the Beaux-Arts leader, completing the ensemble.

The high point, for this reviewer, was the Heiden Quintet; polished and urbane without being slick, it gives the French horn generous opportunity for congenial melody and never neglects the strings. The work is beautifully scored, often transparent; it abounds in quick exchanges of repartee, but never sacrifices coherence for cleverness. The performance had vitality and successfully communicated the spirit of the score. The Wilder Sonata, while well-knit in its first movement and suited to its medium throughout, seemed at times pretentious. The long thematic line of the second movement, however, gave Mr. Barrows ample chance to display his round and mellow tone, his ability to shape and color the melody. The Brahms sounded a bit strait-laced during the first movement, but the Scherzo dispelled this impression. The slow movement again brought to one's attention Mr. Barrows' fine command of his instrument. S. F.

The Fine Arts Quartet, Oct. 13 and 16, E—At the first two of a series of four concerts, the Fine Arts Quartet accomplished something which is characteristic of only the very good ensembles: it created a sense in the listener of its shape and style as a group—in short, it projected a personality. The strength of this personality includes a magnificent tone, a high-geared sense of rhythm, and a strong and robust approach to all the music on the programs; the weakness involves a certain lack of subtlety in the 18th century works, and a tendency—noticeable on the first night only—to play, at moments, ever-so-slightly flat.

The opening program presented the New York premiere of Andrew Imbrie's Third Quartet (Commissioned by the Fromm Music Foundation), Mozart's Quartet in C, K. 465, and Ravel's Quartet in F; the second consisted of the Quartet No. 3, Op. 22, by Hindemith, Haydn's Op. 20, No. 4 in D, and Beethoven's Op. 132, in A Minor.

The most formidable of all, for both players and audience, was the Imbrie. In spite of its austerity (there were only rare moments of melody to offset the relentlessly fragmentary texture), it gave one the strong impression of being a compactly organized and completely genuine work. Its eccentric rhythms never palled, and its scoring was lively and well handled, with emphasis on musical working-out rather than sonority. The three movements were played without pause; more contrast among them would have been welcomed by this listener, but Mr.

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Imbrie is an uncompromising composer and one respects him for it.

What the Imbrie work ignored as to sonority and melody, the Hindemith made up for; it gave the players ample opportunity to make the most of their full, beautiful tone, and what they did with the chance, both collectively and individually, was a treat to hear. The Beethoven Adagio, played with smoothness and breadth, was another example of the ensemble at its best. S. F.

TOWN HALL

Eugene Brice, baritone, Sept. 28, A—Eugene Brice was heard in a debut recital at Town Hall, a carefully prepared and interesting program of arias by Monteverde and Handel, and art songs by Schubert, Delius, Duparc, Ravel, with first performances by Ulysses Kay and Coleridge Taylor Perkinson; also a group of arranged spirituals. The recital was under the auspices of the United Negro College Fund.

Mr. Brice, known for solo appearances with prominent choral and symphonic groups, is a sincere and earnest artist, with a commendable sense of interpretative understanding and projection which has a strong audience appeal. He revealed a voice of inherently fine, warm quality, in the medium portion, although tonal sonority frequently eluded the singer in works demanding vocal depth and power. The evident basic potentialities of the baritone's upper register as yet have not been sufficiently developed for consistent execution. As in other works, this fact was demonstrated particularly in "Der Wanderer" and "Die Post" of Schubert. The four songs of the French group proved fortunate vehicles for the effective display of the singer's vocal and artistic resources as a recitalist.

Jonathan Brice, at the piano, was the excellent accompanist. L. C.

Robert Sayre, cellist, Sept. 29, E—In an unusually confident New York debut, Robert Sayre revealed himself an artist of firm convictions with the technique and musicianship to express these convictions. His tone was robust and beautiful, and his fingers made light of the most intricate of digital diablerie.

Opening his program with a flourish, Mr. Sayre easily whipped through the Boccherini Sonata in C. Here he displayed an engaging tone and a nimble, well-controlled bow that were to be hallmarks of the evening's performance. The Beethoven Variations on a Theme from the "Magic Flute" followed and was executed with equal grace.

It was in the modern works however, the Shostakovitch Sonata and Milhaud's complacent Cello Concerto, that Mr. Sayre impressed most deeply with his clear affinity for the current idiom. His approach was serious and intelligent, and the results were always gratifying. The program ended with the Schubert-Piatigorsky "Introduction, Theme and Variations." No small credit for the success of the evening must be accorded Eileen Flissler, who performed a miracle of collaboration with the fiendish accompanying parts. D. A.

Preparing the American premiere of Thomas Arne's masque "Comus" with The Little Orchestra Society, are left to right, THOMAS SCHERMAN, *conductor of the organization;* DOROTHY MAYNOR, *who sang the role of Sabrina; and* MAX ADRIAN, *actor, who spoke the title role.*

Photo by Fred Fehl

Sophie Ginn, soprano, Sept. 30, E—The young, personable singer, 1958 winner of the annual award given by the New York Singing Teachers Association, made an auspicious impression in her debut recital. She immediately established the fact that she has an enviable sense of musicality plus poise and excellent schooling in style and delivery. The voice is a clear, light, sweet-toned instrument. Miss Ginn used it skillfully, spinning a delectable phrase line and handling both sustained and florid passages with ease.

Opening her program with a Handel air from "Giulio Cesare," she continued with a Brahms group of well-selected, light lieder and two of Hugo Wolf that taxed her resources a bit, but were effectively projected. The songs in English, holding an unusually preferred position on the evening's list, were delightfully sung, with marked clarity of text and due regard for colorful facets of interpretation. This group included compositions by Samuel Barber, Paul Paster, Aaron Copland, Celius Dougherty and John Duke. "Poèmes d'un Jour" by Fauré, "La Balcon" by Debussy, the Leonard Bernstein cycle "I Hate Music," and Monica's Waltz from Menotti's "The Medium" completed the set program. Miss Ginn received tempestuous approval from the large audience and with Charles Wadsworth at the piano, responded generously with additional numbers. M. C.

The Little Orchestra Society, Oct. 6, E—The Little Orchestra Society began its twelfth season at Town Hall under the direction of Thomas Scherman, with the presentation in semi-concert form of Dr. Arne's "Comus," a masque based on the adaptation of John Milton's poetic drama of the same name. This lilting, pastoral and thoroughly English work, well over two hundred years old and previously unplayed in this country, was given by an ensemble consisting of the orchestra, the Choral Art Society (William Jonson director), harpsichord and vocal soloists, all integrated into a performance of good taste, characterized by a high musical level, and some good singing.

Mr. Scherman conducted from the harpsichord with skill and spontaneity. The infrequent choral episodes were sung with precision of execution and balanced tonal quality by the choral ensemble. In general, the score reflected a delightful simplicity of musical line and flowing melodies, with occasional flashes of dramatic intent.

Max Adrian dramatized the speaking role of Comus in impressive fashion. As The Lady, Laurel Hurley sang and acted with charm and performed her music in good vocal style. Dorothy Maynor as the enchantress Sabrina sang her lines with fluency and beauty of tone. John McCollum, tenor, was most excellent vocally in the role of The Second Spirit. John van Kesteren, tenor, and Carol Bergey, soprano, in the characters of A Man and A Woman, respectively, sang with pleasant tonal effects. Laura Castellano gave to the soprano music of Euphrosyne a commendable sense of interpretive facility. The Narrator was Laurier Lister, and Ellis Rabb as the Second Brother delivered his lines with authority. L. C.

(*Continued on page* 31)

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REVIEW OF RECORDED MUSIC

OPERAS

Barber: VANESSA. *ELEANOR STEBER (VANESSA), ROSALIND ELIAS (ERIKA), REGINA RESNIK (THE OLD BARONESS), NICOLAI GEDDA (ANATOLE), GIORGIO TOZZI (THE OLD DOCTOR), GEORGE CEHANOVSKY (NICOLAS, MAJOR DOMO), ROBERT NAGY (A FOOTMAN), METROPOLITAN OPERA ORCHESTRA AND CHORUS, DIMITRI MITROPOULOS COND.* New Orthophonic-High Fidelity, Red Seal, RCA Victor LM-6138.

To the audiences fortunate enough to have seen and heard the seven sold-out performances of Samuel Barber's *Vanessa* in New York and Philadelphia, this recording will re-discover the thrills and excitement of the live performances. This recording is vitally alive! It is not merely American opera; it is grand opera at a high level.

The superb music and orchestration show to the world that we have come of age musically and artistically — the universal language that knows no national bounds or language. I will not be surprised to hear it translated into other tongues.

Dimitri Mitropoulos conducts the performance in perfect balance, making the most of the orchestral harmonies, yet never drowning out the soloists' voices or the text.

The wide range of vocal requirements, with the modern intervals of the music, interspersed with coloratura pyrotechnics, are very demanding, and the soloists perform their parts without any sacrifice of Gian-Carlo Menotti's libretto. Every word united with the musical language of our times, and artistically framed, carries conviction and color, even though there are occasional vocal lapses.

The opera is spread out over five sides of the set. The sixth side contains the following excerpts from other works:

Band 1—Donizetti: *Lucia Di Lammermoor:* Act II: Sextet starring Roberta Peters, Jan Peerce, Philip Maero, Giorgio Tozzi—with the Rome Opera Orchestra and chorus, Erich Leinsdorf conducting (from LM-6055/LSC-6141).

Band 2—Ponchielli *La Gioconda:* Act I: "O monumento"—Leonard Warren and Act IV: "Suicidio!"—Zinka Milanov. Cast also includes Giuseppe Di Stefano, Rosalind Elias, Belen Amparan with the Orchestra and chorus of the Accademia di Santa Cecilia, Rome, Fernando Previtali, conducting (from LM/LSC-6139).

Band 3—Mascagni: *Cavalleria Rusticana:* Santuzza-Turiddu duet. Cast includes Renata Tebaldi, Jussi Bjoerling, Ettore Bastianini with Alberto Erede conducting the Maggio Musicale Fiorentino Chorus and Orchestra (from LM/LSC-6058).

The sound throughout is excellent.

L. R. T.

Ponchielli: LA GIOCONDA. *ZINKA MILANOV, BELEN AMPERAN, ROSALIND ELIAS, GIUSEPPE DI, STEFANO, LEONARD WARREN, PLINO CLABASSI AND OTHERS, ORCHESTRA AND CHORUS OF ACCADEMIA DI SANTA CECILIA, ROME, FERNANDO PREVITALI COND.* RCA Victor LM-6139 (Red Seal).

A "New Orthophonic" High-Fidelity recording, according to RCA Victor, is "designed for the phonograph of today or tomorrow without fear of obsolescence." The three-disk set, conducted by Fernando Previtali, was recorded in Italy with the Orchestra and Chorus of the Accademia Di Santa Cecilia, Rome. The chorus master is Bonaventura Somma.

After the tender opening of the opera, the three principals (who have sung these roles at the Metropolitan) are heard in the first act Trio—Zinka Milanov (La Gioconda), Belen Amparan (La Cieca) and Leonard Warren (Barnaba) recording with telling effect. Their voices were beautifully produced, displaying the extremes in dynamics required without any sacrifice of the text. The "Voce di Donna" is superbly performed by Belen Amparan, and her mellow contralto quality rings out clearly from the top to bottom of her wide range.

In Act II the tenor aria "Cielo e Mar" is grateful to the voice of Giuseppe Di Stefano, who sings it effectively in the old-fashioned bravura style of the work's period. His interpretation of Enzo Grimaldo is sure and secure in his vocal interpretation, carrying conviction throughout the opera.

Milanov's exquisite pianissimo attack of her high B flat stirs the heart with the sheer beauty of her voice. Her convincing and forceful rendition of the role reaches its climax in the stirring "Suicidio" aria in the last act. Leonard Warren is uniformly magnificent, vocally and dramatically. Rosalind Elias displays the beautiful quality of her voice as Laura, while Alvise is sung by Plino Clabassi, basso, whose voice gives promise of future treats to the opera lover.

Maestro Previtali keeps a fine balance between the Orchestra and vocalists, bringing out the best in both. A very gratifying performance!

L. R. T.

Puccini: LA BOHEME (complete): *ANTONIETTA STELLA, GIANNI POGGI, BRUNA RIZZOLI, RENATO CAPECCHI, GIUSEPPE MODESTI, GUIDO MAZZINI. CHORUS AND ORCHESTRA OF TEATRO DI SAN CARLO DI NAPOLI, FRANCESCO MOLINARI-PRADELLI, COND.* Columbia M2L 401. Somewhat disappointing. Stella is a rather cool Mimi, although she sings with great vocal beauty. Poggi cannot be considered on a par with today's best Rodolfos, though he is convincing much of the time. The well-rounded cast adequately supports the principals, but the musical direction is somewhat slack and lacks the urgency and inspiration which could have made this performance a more noteworthy one. The sound is quite excellent.

T. T.

Stereophonic

Mozart, DON GIOVANNI. *CESARE SIEPI (DON GIOVANNI), FERNANDO CORENA (LEPORELLO), ANTON DERMOTA (DON OTTAVIO), SUZANNE DANCO (DONNA ANNA), LISA DELLA CASA (DONNA ELVIRA), HILDE GUEDEN (ZERLINA), WALTER BERRY (MASETTO), KURT BOEHME (COMMENDATORE), VIENNA PHILHARMONIC ORCHESTRA AND VIENNA STATE OPERA CHORUS (RICHARD ROSSMAYER, DIRECTOR), JOSEF KRIPS, COND.* LONDON FFSS, Stereophonic, OSA-1401.

An enthusiastic welcome for the new *Don Giovanni* album just released by London. The same cast of singers were used in the album issued in observance of the 200th Anniversary of Mozart in 1955, in Hi-Fidelity monaural form, XLLA-34 (4).

This four-disk stereophonic album is certainly one of the more impressive demonstrations of stereophonic sound this reviewer has heard—accenting the individual singers' performances, as well as giving full and grateful opportunities for the orchestra.

The ensemble numbers are magnificent. The singers are heard separately from different speakers, which gives the illusion of the performers moving about and acting on the stage. This is especially so in the third act sextet, where the effect is startling and spine-tingling.

Cesare Siepi sings his usual best as the Don, displaying vocal technique of the highest order. Suzanne Danco's voice records perfectly and her vocal production equals her superb musicianship as Donna Anna. Fernando Corena, cast as Leporello, is more effective dramatically than vocally, while Lisa Della Casa as Donna Elvira and Hilde Gueden as Zerlina display their vocal prowess to good effect. In the "La ci darem la mano" duet, the reception is uneven in the early portion; where Zerlina and the lecherous Don are usually close together on the stage. Miss Gueden's voice came out of one speaker quite softly, while Mr. Siepi's voice boomed out resoundingly. This seems the only shortcoming in an otherwise magnificent recording. Josef Krips conducted enthusiastically and is always in full musical command of this welcome Mozart score.

In all, a genuinely stirring performance!

L. R. T.

FOR ORCHESTRA

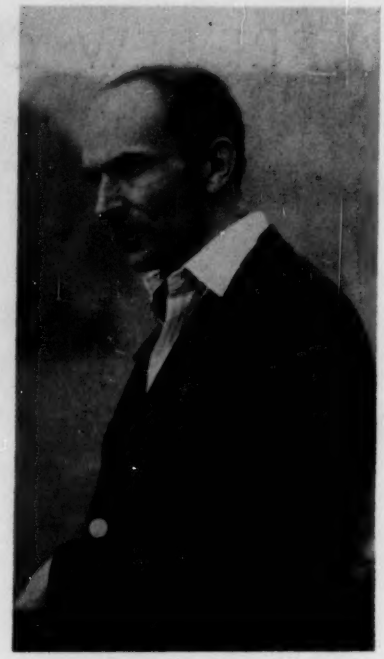
Nikolai Rakov: SYMPHONY No. 1 (1940); *MOSCOW STATE PHILHARMONIC ORCHESTRA, RAKOV, COND.* Westminster XWN 18703. Rakov comfortably traverses some musical paths which have been previously explored by greater talents with greater success, yet his symphony has the virtue of melody and an emotional projection at times persuasive. Its somber romanticism, however can be best described as watered-down Rachmaninoff. Well played and well recorded.

Stravinsky: LE SACRE DU PRINTEMPS: *N. Y. PHILHARMONIC, LEONARD BERNSTEIN,* COND. Columbia ML 5277. We have wondered when a Bernstein *Sacre* would come along, as there would seem to be great affinity between the two. It is effectively demonstrated in this performance with composer and conductor sharing honors. The playing is dynamic and lucid, with clear articulation of the many contrapuntal voices and a rhythmically exciting projection of this superb score. First rate.

Respighi: THE FOUNTAINS OF ROME; THE PINES OF ROME; *PHILADELPHIA ORCHESTRA, EUGENE ORMANDY, COND.* Columbia ML 5279. Ormandy's *Fountains* spray lavish sound and gorgeous color, and the *Pines* demonstrate equal virtues. There is slight evidence of less personal rapport with the music than in the older Toscanini-Victor recording, yet this is a beautiful and effective performance in all respects.

Rossini: SIX OVERTURES; THE BARBER OF SEVILLE, LA SCALA DI SETA, WILLIAM TELL, LA GAZZA LADRA, L'ITALIANA IN ALGERI, CENERENTOLA, *ORCHESTRE NATIONAL DE LA RADIODIFFUSION FRANCAISE, IGOR MARKEVITCH, COND.* Angel 35548. Markevitch provides first-rate musical enjoyment from these gems of Rossini. The performances are impeccable and the lifelike sound enhances their effect.

J. S. Bach: BRANDENBURG CONCERTOS 1, 2 and 3; BRANDENBURG CONCERTOS 4, 5 and 6. *BOSTON SYMPHONY ORCHESTRA, CHARLES MUNCH, COND.* Respectively, RCA Victor LM 2182 and RCA Victor LM 2198. These are recordings of true musicianship and remarkable aural presence. The sheen of the Boston strings, the excellence of the soloists and Munch's fine-grained performances make these records valuable additions to the Bach discography. T. T.



IGOR MARKEVITCH *conducts the Orchestre National de la Radiodiffusion Française in six Overtures by Rossini.*

CONCERTOS

Tchaikovsky: CONCERTO FOR VIOLIN IN D MAJOR, Op. 35. **Mendelssohn** VIOLIN CONCERTO IN E MINOR, Op. 64; *CHRISTIAN FERRAS, VIOLINIST, PHILHARMONIA ORCHESTRA, CONSTANTIN SILVESTRI, COND.* Angel 35606. Ferras is a name new to American audiences but a well-established one in Europe. His debut on Angel records is an auspicious one. The playing is brilliant yet suave, and he proves himself a master of his instrument in this recording. Silvestri is more "in the groove" with the praiseworthy accompaniments than he has been in past symphonic recordings. Excellent sound.

Dvorak: CONCERTO IN B MINOR FOR CELLO AND ORCHESTRA: *ROSTROPOVITCH, CELLIST, ROYAL PHILHARMONIC ORCHESTRA, SIR ADRIAN BOULT, COND.* Capitol EMI G-7105. A splendid performance. Rostropovitch is an artist of the first order and his playing here has dignity and eloquence. He and Boult are ideally teamed. T. T.

FOR STRINGS

Vivaldi: FIVE VIOLIN CONCERTI, *I MUSICI.* Epic LC 3486. To the five concertos chosen for this disc by Vittorio Negri Bryks, editor-in-chief of *Monumenta Italicae Musicae,* Vivaldi gave the programmatic titles *The Favorite, The Suspicious One, The Lover, Anxiety,* and *Repose.* Probably few, if any, listeners could guess which title belongs with which work, for the grand design of the baroque style is almost too detached and formal for such humanistic labels. But this is of no importance. For here are five eloquent, spirited works played with a devoted specialist's elegance, a scholar's care, and an artist's intensity. Of the five members of I Musici, each takes the solo part of one concerto. It is to their credit that the listener is not tempted to make comparisons, for each soloist plays with superb technical ease and faithfulness to Vivaldi's style and spirit. The *tutti* strings share significantly in these outstanding performances by contributing a full-bodied tone, solid architectural sense, and adroit musicianship. The recorded sound is also clear and brilliant. It would be hard to imagine a more satisfying performance of these five works, from any point of view, academic or lay. All critical distinctions dissolve in wordless pleasure. K. H.

Hilding Rosenberg: STRING QUARTET NO. 5 (1949), *PARRENIN QUARTET;* STRING QUARTET NO. 6 (1953), *KYNDEL QUARTET.* Westminster XWN 18704. This highly personal and esoteric music is an important addition to the chamber music literature of our time. Received with enthusiasm in actual performances abroad, recordings of music of this calibre are welcome to the catalog. The performances and recording are of highest quality. T. T.

KEYBOARD WORKS

Saint-Saens: CONCERTO NO. 2 IN G MINOR; **Franck:** SYMPHONIC VARIATIONS. *ARTUR RUBINSTEIN, PIANIST; SYMPHONY OF THE AIR, ALFRED WALLENSTEIN, COND.* RCA Victor LM-2234. On stage or discs, Artur Rubinstein always gives the customer his money's worth—and then some. No listener will regret the price of admission to this pair of French works which are courtly, glib, and grand. The expected virtues of Rubinstein's virtuosity are present in abundance: the authority, the sense and sensibility, the singing line, the shimmering cascades of notes (more or less the printed quantity, as he would smilingly admit himself), the rhythmic vitality and, best of all, that musicality that distinguishes everything he touches. Sometimes Saint-Saens sounds like an arranger for Vista-Vision, but Rubinstein's exuberant playing makes it all

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glow with immensely greater importance. And under this player's reins, Franck's warhorse races home a sure winner. Unfortunately, the Symphony of the Air, which is often justly praised, sounds Lilliputian against a Brobdingnagian piano, probably due to an engineering or production decision that wants the star front and center, regardless of where the composer meant him to be in the scoring. Recognizing this deliberate imbalance, however, the recorded sound is excellent.

Beethoven: "PATHETIQUE" AND "WALDSTEIN" SONATAS; *ANNIE FISCHER, PIANIST.* Angel 35569. Born in Budapest and a student of Dohnanyi, Miss Fischer has won prizes and critical praise for her playing. But her performance of two of Beethoven's most difficult, most popular, and most often played sonatas left one listener with dissenting and mixed feelings. Missing from her playing are color, rhythmic variety, and a sense of climax, yet in the rondos of both sonatas she rises above the pedestrian and creates an atmosphere at once volatile and sure. In the familiar opening of the *Waldstein,* her trills give the sense of one weak finger losing some notes to a stronger finger, yet elsewhere her technique seems substantial enough to leave the hearer with the conclusion that this is how she means to play the work. She is better in the lyric and ornamental moments than in the monumental ones. She seems to strain too much with Beethoven. The fault may be more with the program than with the performing artist, and a far kinder verdict would undoubtedly result if this recital contained some Chopin or Schumann.

K. H.

VOCAL WORKS

Mozart, soprano arias from ABDUCTION FROM THE SERAGLIO, DON GIOVANNI, THE MAGIC FLUTE; **Strauss, Richard:** ARIA FROM ARIADNE AUF NAXOS. ERIKA KOETH WITH THE BERLIN PHILHARMONIC ORCHESTRA, WILHELM SCHUCHTER (MOZART) AND OTTO MAZERATH (STRAUSS), CONDS. EMI-Capitol-High Fidelity G114.

A true Mozartian interpreter, Miss Koeth is the possessor of a bright, sparkling lyric-colorature voice with an even vocal production which results in rippling scales and cadenzas, secure in intonation and quality. The effects in the Strauss aria seemed strained at several places, yet the over-all performance displayed fine musicianship and feeling. The recording has good hi-fi quality.

The contents of the set are as follows:

Abduction from the Seraglio

Band I—"Welcher Kummer herrscht in meiner Seele." Act 2: Konstanza, recitative and aria.

Band 2—"Oh, ich liebte, war so glücklich," Act I: Konstanze's aria.

Band 3—"Martern aller Arten," Act 2. Don Giovanni (Mozart).

Band 4—"Batti, batti, O bel Masetto," Act I: Zerlina's aria.

Band 5—"Vedrai carino," Act II: aria of Zerlina.

Side 2

The Magic Flute (Mozart)

Band I—"O zittre nicht, mein lieber Sohn," Act I: recitative and aria, Queen of the Night.

Band 2—"Der Hölle Rachet obt in meinem Herzen," Act 2: aria, Queen of the Night.

Ariadne Auf Naxos (Richard Strauss)

Band 3—"Grossmächtige Prinzessin," recitative and aria, Zerbinetta, with Helmut Howing, flute soloist. L. R. T.

CHORAL NUMBERS. *THE DON COSSACKS, SERGE JAROFF, COND.* Columbia ML 5296. Many years have passed since a group of Cossack officers, stranded in the Crimea after a First World War defeat, began singing their *a cappella* way to fame as the Don Cossacks. It is questionable that their increasing commercial success has been matched by corresponding artistic growth, on the evidence of this disc. To be sure, none of their fans will be deterred by one maverick critical comment. But their work here today is slick and theatrical, and at times one may believe that a host of male Yma Sumacs has been let loose in choral gymnastics. Consider one example, *Selections from Tchaikovsky,* commissioned by the Radio City Music Hall and built on "great themes" from the master works." Listeners will recognize the *Marche Slave,* the *First Piano Concerto,* and the slow movement from the *Fifth Symphony,* which in another day has turned up too as *Moon Love.* This, for those who take their music neat, will seem over-produced and sentimentalized. Elsewhere, in *Borodino* and *The Golden Bee,* the boys also whistle as if they stood on a street corner watching all the girls go by. K. H.

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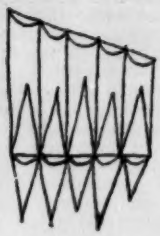

GENERAL REVIEWS

Frederick Werlé

Early Keyboard Works

SEVERAL additional collections of early English Keyboard Music have been issued by Stainer & Bell Ltd., London, England. The following volumes, newly edited from the original sources with authentic texts are available in the United States through Galaxy Music Corporation, 2121 Broadway, New York.

WILLIAM TISDALL: Complete Keyboard Works, newly transcribed and edited from The Fitzwilliam Virginal Book and The John Bull Virginal Book, by Howard Ferguson. This small volume consists of seven pieces in early dance forms and represent all the works known to date by this composer. In the editorial note, the editor states that "Nothing is known of the life of William Tisdall. But we may assume from the subtitle of the Pavana Chromatica — Mrs. Katherine Tregian's Paven — that, like Giles Farnaby, he was known personally to the Tregian family." The rich harmonic style of his pieces suggests that he was one of the later virginalist composers, born around 1570. Price: $1.50.

MUSICK'S HAND-MAID, revised and corrected by HENRY PURCELL: This is a collection of thirty-five easy keyboard pieces, mostly by John Blow and Henry Purcell. They were first published in 1689, re-issued in 1705, and now reprinted in its entirety. The pieces are transcribed and edited by Thurston Dart. The collection also contains three facsimiles from the 1689 edition and two pages of notes by the editor. Price: $2.00

EARLY SCOTTISH KEYBOARD MUSIC: This volume, transcribed and edited by Kenneth Elliott, contains ten pieces by William Kinloch, Duncan Burnett and others, together with a short selection of Scots airs for cittern and for violin. All the pieces are taken from four manuscripts of 17th century Scottish instrumental music. Price: $2.00

Stainer & Bell is to be congratulated on these excellent and scholarly editions of which about a dozen have been issued to date and a number of others are in preparation. These volumes will have a particular interest for the musicologist and performers on the virginals, harpsichord and clavichord.

New Piano Editions

BRAHMS: Variations on a theme by Paganini, Op. 35, Books 1 and 2. There is nothing new about these challenging variations which have long been an endurance test for all pianists. What is new, however, is the edition edited by Andor Foldes which includes a 23-page supplement of preparatory exercises designed to overcome the many technical problems involved. In the preface, Mr. Foldes states that in his book "Keys to the Keyboard" (E. P. Dutton, 1948) he says, "In trying to transform a difficult passage into an easy one, we should work on it from different angles." Mr. Foldes has truly approached the Brahms difficulties "from different angles," with an inexhaustible number of carefully planned exercises. Even if one were never to play the Brahms work, these exercises are an invaluable source of study for all advanced pianists. Published by Carl Fischer, New York. Price: $2.50

MOZART: Four Unknown Miniatures edited by Jack Werner. These four unknown pieces date from the last nine years of the composer's life, when he left a number of unfinished compositions which either did not please him or which he intended to complete at a later date. The four pieces included here are: a Theme for Variations (K. 383d—1782), which is complete in itself but minus any of the planned variations; a Marche Funèbre (K. 453a—1784) composed for one of his pupils; a Tempo di Minuetto (K. 526a—1787) intended to be the opening movement of a Sonata for violin and piano; and a Rondo (K. 590c—1790) consisting of 23 bars—a complete section in itself. As fragments of one of music's greatest masters, they are undoubtedly of great interest to all musicians, and as teaching pieces in the medium grade, the piano teacher will find in them, new and useful material. Published by Oxford University Press. Price: $1.35

Works for Organ and Brass

LEO SOWERBY: Festival Musick for Organ, Brass and Kettledrums. Works for organ in combination with brass and timpani are not too numerous although it is an ideal ensemble and most impressive for concert use or special occasions in church. This work is no exception. Mr. Sowerby is well-known for many of his fine choral and organ works and his "Festival Musick" is another work of outstanding merit. The three sections are entitled Fanfare, Chorale and Toccata on "A.G.O." and are scored for two Trumpets in C, two Trombones and Kettledrums. Published by H. W. Gray Co., Inc., New York. Price for organ score and parts: $7.50

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COME TO THE STABLE, Elinor Remick Warren. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). $.22

This is an interesting Christmas anthem for 4-part (SATB) mixed chorus.

with soprano solo and Youth Choir. Text is by Jane Miller Manning. Opens with lines for solo or Youth Choir. Musically spontaneous and joyous in feeling; anthem fits well into any Christmas program. Vocal tessitura generally normal; requires low-voiced tenor section to be completely effective. 8 pages.

ALL MY HEART THIS NIGHT REJOICES, Robert Graham. Elkan-Vogel Co., Inc., Philadelphia, Pa. $.25

An effective anthem for Christmas for 4-part (SATB) mixed chorus set to text of Paulus Gerhardt (1650), transl. by C. Winkworth (1858). A spirited air of joyfulness characterizes the music throughout, opening with soprano unison voices. Organ or piano accomp. The singing range and tessitura are normal. There is an impressive climactic conclusion on the words "Christ is born." 6 pages.

THE CHILD OF HEAVEN, David H. Williams. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). $.75

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A gay and attractive Besançon Christmas carol for 3-part (SAB) mixed voices with descant; arranged and transl. by Mary E. Caldwell. Organ accomp. Normal voice range and tessitura normal. Suitable for large or small, well-trained choral group. 8 pages.

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Tenor JAN KIEPURA *(shown wearing light suit near top of picture) is almost entirely obscured by part of the crowd of* 10,000 *that greeted him on his arrival at Warsaw's Okecie Airport. Mr. Kiepura will give* 15 *concerts in Poland, marking his first appearance there in* 20 *years.*

THE INTERNATIONAL SCENE

BERLIN

■ The musical fare of this year's Berlin Festival could not be termed run-of-the-mill. Concerts and opera performances offered many works rarely encountered in a normal season, and the standard of performances was admirable.

Events started promisingly with a concert of the Berlin Philharmonic under von Karajan, who conducted the local premiere of Wolfgang Fortner's "Impromptus" (a set of variations on a basic row) and Beethoven's Fifth, and accompanied Glenn Gould in the stunningly played Bach D minor Concerto, with which Mr. Gould confirmed his reputation as belonging to the front rank of today's pianists. The following concert of the Berlin Philharmonic saw Hermann Scherchen on the rostrum. The program, typical of this conductor, contained Hindemith's Kammermusik, Op. 24, No. 1, Schönberg's "Die glückliche Hand" (soloist, Toni Blankenheim), Chavez's "Toccata for Percussion and Orchestra," and Stravinsky's "Symphony of Psalms."

To satisfy the taste of more conventional concert-goers, Karl Böhm appeared in an all-Brahms program (to celebrate that master's 125th birthday), with Yara Bernette as soloist in the B major Concerto. The Berlin Philharmonic contributed an oratorio performance, main item of which was Boris Blacher's Dostoievsky adaptation "The Great Inquisitor," with indefatigable Heinz Rehfuss in the title role.

Recording sessions made it impossible for the Radio Symphony (former RIAS) Orchestra to participate on a scale appropriate to its many qualities. But its two concerts were outstanding in every respect. Ferenc Fricsay's all-Bartok program, with pianist Anny Fischer and singers Dietrich Fischer-Dieskau and Hertha Töpper, was a pure delight. This consisted of the "Dance Suite," Piano Concerto No. 3 and the concert version of "Duke Bluebeard's Castle." A few days later Lorin Maazel conducted a somewhat streamlined but not unimpressive Schubert Seventh and gave a blazing account of Stravinsky's "Scare."

The many chamber music performances included two all-Brahms ones, with Irmgard Seefried and Fischer-Dieskau in Wolff's "Italienisches Liederbuch," concerts by Ralph Kirkpatrick and Peter Pears; and a stimulating program of modern Japanese music performed by native soloists. There was also a concert dominated by works of Paul Hindemith, who contributed a new Octet; the program was conducted by the composer, with Gloria Davy as the most celebrated soloist. In an important Ernst Krenek concert, his "Sestina for Singing Voice and Instrumental Ensemble," a fiendishly difficult, strictly serial composition, effortlessly sung by Helga Pilarczyk, had its European first performance.

■ Four composers were commissioned to write short operas, to be performed by the Studio of the Städtische Oper. The result was less satisfactory than one had hoped. Neither Wolfgang Fortner ("Corinna," an opera buffa, adapted from Gérard de Naval) nor Werner Thärichen ("The End of Anaximander," a metaphysical joke, dealing with the death of a tom-cat) contributed anything worthwhile. Though Milhaud's South American "Fiesta" is in the best film-illustrative, neo-realistic manner, it is hardly more than a repeat of a now rather outworn operatic formula which he introduced successfully in "Le pauvre matelot."

An exception was Humphrey Searle's "Diary of a Madman," a masterwork of contemporary musical theatre. The libretto is based on a short story by Gogol, dealing with a clerk whose mind slowly disintegrates because of an unrequited love affair with the daughter of his chief. This is a work of a brooding, strange intensity, with music that conjures up an atmosphere of inescapable doom from the beginning. The vocal writing resembles Janacek's style in striving for the melody of the spoken word, but the score is based on a twelve-tone row handled with ingenuity. Unfortunately the electronic sound effects, specially destined for the surrealist scenes, were left out, but this was the only flaw in an otherwise strikingly successful performance, conducted by Hermann Scherchen and produced by Wolf Völker (also responsible for the direction of the three other works). The central role was impressively interpreted by Theo Altmeyer.

■ Main attraction on the balletic sector was Antonio and his Spanish Ballet Company, but the Städtische Oper offered also a new ballet premiere with Stravinsky's "Apollon Musagète" and two first performances: Nicolas Nabokov's Thurber-inspired, musically rather Prokofiefish "The Last Flower" (an anti-war fable), and Giselher Klebe's "Menagerie," based on Wedekind's drama "Lulu." The productions of the Stravinsky and Klebe works were hardly suited to add to Tatyana Gsovsky's reputation as a choreographer.

Undoubtedly the highlight of the operatic offerings was the one performance of Alban Berg's "Lulu," with which the Hamburg Staatsoper scored a triumph, equally shared by Albert Bittner as conductor, Günther Rennert as director, Helga Pilarczyk as the singer of the title role, and the magnificent ensemble. As Musical Courier has already reported on the Hamburg performance, it will suffice to state that the success of the premiere was unequivocally confirmed here.

The Städtische Oper had also billed all its *de luxe* productions such as "Cosi fan tutte," "Boris," "Falstaff," "Elektra" and "King Stag" (Henze), as well as some of its less remarkable undertakings. Main interest centered on Cherubini's "Medea," not performed in Germany for more than three decades. With Vittorio Gui in the pit and Carl Ebert in charge of the production, the work emerged in all its splendor. The singing of the chorus was thrilling, that of the secondary soloists (Stina-Britta Melander, Sieglinde Wagner, Ludwig Suthaus, and Tomislav Neralic) less so. But this is a work which scores or fails with the interpreter of the title role. And in Inge Borkh we had a Medea of tremendous vocal power and impressive histrionic gifts; she gave a performance that will be long remembered. At a later performance she was succeeded by Gladys Kuchta, a Berlin newcomer, who comes from Massachusetts and had been

heard at the Cassel Opera. Miss Kuchta has a soprano of rare beauty and astonishing evenness, and she knows how to handle it. She excels also as an actress —all of which portends that we have in her a real artist in the making

HORST KOEGLER

MEXICO

■ The opera season for 1958 opened with a superb performance of "Aida" before an audience including many notable persons. The work had been prepared with meticulous care, resulting in a well-integrated performance. A leading factor was the conducting by a musician new to Mexico, Antonio Narducci. Under his direction the orchestra emphasized the action on the stage, furnishing a perfect and a colorful accompaniment.

The cast included some singers new to Mexico and of exceptional talent. Aida was impersonated by Anita Cerquetti, of heroic stature, whose fine singing and impersonation captivated the house. Fernando Corena as Ramfis proved a superb vocalist. The American Nell Rankin, who had impressed her audience when she first sang here, again won it with a fine impersonation of Amneris. Fernando Lobo, new to Mexico, was the Radames. Cornell MacNeil, American baritone, embellished the role of Amonasro with his superb voice. The ballet was well rehearsed but prolonged inordinately. The scenery was elaborate and in good taste.

The Lener String Quartet, dormant for a long time, has come to life again with the encouragement of the Bellas Artes Institute, which presented the group in its own auditorium. The quartet was fortunate to find in Higenio Buvalcaba, as first violin, a musician of extraordinary talent for chamber music. The program included the Mozart Quartet in G Major (K. 387), and Maria Teresa Prieto's "Modal" Quartet, in four movements based on ancient modes. The latter composition won the first prize in a recent Madrid contest. Samuel Bos and the Leners gave it a first Mexican hearing. Music-lovers hope that the quartet will find a permanent home here.

In Guadalajara, at the memorial service for the Mexican patriot Benito Juarez, a cantata "Homage to Juarez," composed by Blas Galindo, was presented by the Guadalajara Symphony. Assisting artists were Irma Gonzales, Jose Sosa, and Humberto Pazos. The composer, as guest director, conducted the work.

CHARLES POORE

BUENOS AIRES

■ Opening the German cycle, Mozart's "Magic Flute" was performed at the Colon under Sir Thomas Beecham's baton. He gave a particularly brilliant reading. Arnold Van Mill, a new singer with an opulent bass, was a dignified and authoritative Sarastro. Very commendable also was Anton Dermota, as Tamino. Rita Streich emerged successfully from the difficult assignment of Queen of the Night. Pilar Lorengar made a stunning success as Pamina. Another Colon debutant, baritone Walter Berry, endowed with a fine voice, acted with comic skill as Papageno. The other members of the cast, E. Valori, A. Cetera, Carmela Giuliano and Humberto Di Toto, helped to give a creditable account of the beautiful score. Otto Erhardt's stage direction and Basaldua's scenery and costumes won merited approval.

British choreographer Antony Tudor made his debut at the Colon, conducting his ballets "Pillar of Fire" (to Schönberg's "Transfigured Night") and "Joseph and Potiphar's Wife" (the score by Richard Strauss). In the first ballet, Esmeralda Agoglia, José Neglia and Antonio Truyol gave an outstanding performance. The second work seemed a departure from Tudor's usual manner. Olga Frances was the leading interpreter, Mariano Drago presented a good orchestral version.

At the Colon, for the ninth subscription evening, the opera "La Zapatera Prodigiosa" by our compatriot J. J. Castro, based on a comedy by Garcia Lorca, had its successful local premiere. Under its composer's baton, the score appeared impregnated with authentic Spanish life and flavor. Two singers made their local debuts: Pilar Lorengar as the Shoemaker's Wife, endowed with a voice of purity and quality, and the baritone Manuel Arisensi, as the Shoemaker, singing with fine tone and authority. Victor de Narke, as the Mayor, and Jorge Noe Fainzaig, as the Boy, were also effective.

After several years' absence, Claudio Arrau reappeared at the Colon. He is now at a peak of his brilliant career and won many ovations. . . . Jacques Singer, conducting the Buenos Aires Symphonic Orchestra, performed three symphonies, Mozart's "Haffner," Prokofieff's "Classical" and Tchaikovsky's Fourth, with the utmost clarity. Prolonged ovations induced him to add Bach's Fugue in G minor. . . . At the Opera Theatre, the modern dancer Dore Hoyer, performing to the piano and percussion accompaniment of Dimitri Wiatowitsch, made a favorable impression. . . . The Association of Chamber Concerts presented the madrigal comedy, "Amfiparnaso," sung by the polyphonists Castellazzi. This work of Vecchi dates from 1954 and was successfully sung in the ancient way, with the singers and the conductor sitting around a table.

LEOPOLDO H. FRIAS

TORONTO

■ The tenth annual Toronto Opera Festival opened on Oct. 13 at the Royal Alexandra Theatre with a performance of "A Masked Ball." Other works scheduled in the two-week Festival were "La Boheme" and "Tales of Hoffmann," the latter in an English version. Many first-class singers were brought to Toronto for this season (most of them expatriate Canadians), besides a stage director and designer. The most luminous of the imports was Giuseppe Campora, Metropolitan and La Scala tenor, who proved to be a splendid Riccardo, despite some momentary vocal lapses. Equally good were Ilona Kombrink and Harry Mossfield, Amelia and Renato respectively.

What impressed most about this evening of opera, as compared to previous years, were the excellent orchestra, staging, and appropriately beautiful *décor* by Brian Jackson, who designed "The Beggars' Opera" at the Stratford Festival last summer. Herman Geiger-Torel, artistic director of the Toronto Company, also served as stage director. "Masked Ball' is full of dramatic holes with a dated libretto, yet thanks to Torel one remained relatively untroubled by its basic shortcomings during the performance. Ernesto Barbini conducted admirably, and to him should go most of the individual laurels of the evening. I know of few conductors who surpass Barbini in some works of the Italian operatic repertoire, and happily this Verdi masterpiece is one of them.

■ The Toronto Bach Society began its second season on Oct. 11 at the Eaton Auditorium with a program devoted to three of the master's cantatas, numbers 205 ("Aeolus Appeased"), 85 ("I Am a Good Shepherd"), and 80 ("Ein' Feste Burg Ist Unser Gott"). It was a disappointing concert. The soloists ranged from very good to very poor, and the unrehearsed orchestra was cursed with temperamental Bach trumpets. The only saving grace was the choir, and they unfortunately had very little to do. One wonders why the Society tackled such a formidable program with so little preparation; also, great as the three works are, it can be too much of a good thing to compress them into one evening. George Little, of Montreal, conducted well but with little effect on the unwieldy ensemble. Elizabeth Benson Guy, and to a lesser degree James Milligan, excelled in the soprano and baritone arias.

EZRA SCHABAS

SYDNEY

■ Rafael Kubelik recently arrived in Australia to appear as guest conductor of the Sydney Symphony Orchestra.

William Warfield, the American baritone, gave four highly successful recitals in Sydney. The third program was a connoisseur's delight. The first half consisted of lesser known songs and arias by Paumann, Viadana, Johannes Franck, Grandi and "Two Hebrew Melodies" by Ravel. The second comprised the "Dichterliebe" of Schumann and the Purcell "Trumpet Tune" from "Diocletian." It was astonishing how well the singer could adapt his vigorous tones to the subtle Schumann cycle. Otto Herz proved a most competent piano partner.

Daniel Barenboim, pianist, was heard in a successful Sydney recital series, then embarked on a tour of the other States. He returned to this city on Oct. 10 to present an all-Beethoven program.

AUSTIN GOLDBERG

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Scene from "Carmina Burana" by Carl Orff, as produced by the San Francisco Opera Company in a double bill with that composer's "The Wise Maiden." This was the first American stage production of the work. ELAINE MALBIN *is seen as the Burgundian Lady and* FRANK GUARRERA *as the First Drinker.*

Photo by Bill Cogan

THE NATIONAL SCENE

SAN FRANCISCO

■ This year's season of opera in San Francisco has suffered from several defects which made it, as a whole, below standard. Lack of sufficient time for rehearsal has been a serious factor in the failure of several productions to achieve complete success.

In a bright vein, however, was the restaging of "La Boheme," Sept. 19, the new settings by George Jenkins proving imaginative and in keeping with Puccini's score. The first act scene was set upon a raised platform and constructed so as to reveal the beautifully lighted roof-tops of Paris. The work was also sensitively conducted by Jean Fournet and introduced to San Francisco Lisa Della Casa, whose Mimi was a joy to the eye and entrancing vocally. Gianni Raimondi turned in a vocally spotty Rodolfo, though at his best he was very good. As Marcel and Musetta, Rolando Panerai and Eugenia Ratti were far more convincing than they had been in "Il Barbiere," though they still did not quite come up to all that had been expected of them. Stage director Enrico Frigerio handled the crowds in the second act well and created some touching stage pictures in the closing scene. The chorus, augmented by the San Francisco Boys' Choir, added considerably to the gaiety of the occasion.

Also conducted by Fournet, "Rigoletto," Sept. 23, left much to be desired, though Robert Weede in the title role contributed a beautifully controlled performance and Raimondi was at his best as the Duke of Mantua. Despite some excellent singing, Leyla Gencer, Turkish soprano, was rather lifeless as Gilda, and Cecilia Ward, making her San Francisco debut as Maddalena, was merely adequate.

On Sept. 25 Leontyne Price sang with ravishing tone as Leonora in Verdi's "Il Trovatore"; her characterization was magnificent and grew steadily in power as the evening progressed. Jussi Bjoerling was a svelt and confident Manrico, and the amazing freshness of his voice compensated for the sketchiness of his dramatic portrayal. As Count di Luna, Louis Quilico came closest to matching Miss Price in fine interpretation. Georges Sebastian conducted at a leisurely pace which obviously distressed Bjoerling.

A revival, in English, of Smetana's "The Bartered Bride," Sept. 30, was handsomely conducted by Leopold Ludwig (making his American debut), but this lovely score, so popular when last heard here a generation ago, apparently bored today's audience. Excellently cast were Giorgio Tozzi and Richard Lewis as Kezal, a marriage broker, and Jenik, the hero of the piece. Making her initial appearance of the season, Elisabeth Schwarzkopf, as Marie, the bartered bride, contributed some exquisite singing, but the role does not show her off to advantage as do the heroines of Mozart and Strauss. The new settings by Waldemar Johansen had the proper rustic flavor, but the bad circus sequence of the last act ruined the good impression made by the ballet in the first part of the opera. Howard Fried's delineation of Wenzel, a none too bright peasant with a stutter, was a perfect example of how vivid a contribution a minor role can make.

■ Feelings were mixed, regarding the novelty of the season, The American premiere of Carl Orff's "Die Kluge," sung in English as "The Wise Maiden" and coupled with the same composer's curious "Carmina Burana," with its hybrid juggling of ballet and gigantic choruses, paganism and Christianity.

In contrast to "Carmina Burana," "The Wise Maiden" was presented with a refreshing simplicity which suited its naive, fairy-tale argument. In the title role, Leontyne Price scored another triumph, ably seconded by Lawrence Winters, whose creation of the moody and petulant King was delightfully witty and graceful. The production gained immeasurably on second performance when the roles of the three tramps, excellent mimed and sung by Robert Thomas, John Gilaspy and Richard Wentworth, were considerably shortened. The remainder of the cast was ideally made up of Lorenzo Alvary, Roymond Manton, Eugene Green and James Wagner. Ralph Chesse's mammoth puppets were charmingly conceived and manipulated, and added a most amusing note to the production. Orff's score is lively and pleasing, if somewhat thin and pretentious.

Jean-Pierre Ponnelle, who created the decor and costumes for this work (American debut), also mounted and costumed "Carmina Burana" in a lavish and spectacular manner that suited the score, in turn barbaric, vulgar and tender, but always compelling. This was the only performance of the season in which Ghita Hager succeeded as a choreographer. The expert miming of her dancers carried one back to the days of Max Reinhardt's "The Miracle." The chorus, robed in blue, sang with heart-warming zest and the soloists were uniformly excellent and splendidly in character. Outstanding among the soloists were Frank Guarrera, Margot Blum, Eugene Green, Raymond Manton and Elaine Malbin.

With "La Forza del Destino," Oct. 7, Leonie Rysanek made her first appearance of the season, offering a vocally impressive and visually handsome Leonora and Robert Weede sang with heroic vigor as her brother, Don Carlo. The production, however, lagged interminably and there were several very bad stage waits. Many of the sec-

ondary roles were miscast and conductor Georges Sebastian did not fare as well as he had with "Don Carlos."

■ On Oct. 10 Glauco Curiel conducted a wonderfully melodious "Gianni Schicchi," Enrico Frigerio's stage direction was robust and to the point, and the entire cast was splendid. Richard Miller's tenor was heard to far better advantage than in "Il Barbiere" and Giuseppe Taddei, making his only appearance of the season as Gianni Schicchi, was excellent from every standpoint. Katherine Hilgenberg, always dependable, was outstanding in a minor role and good bits were contributed by Virginio Assandri, Joan Marie Moynagh, Lorenzo Alvary, Cecilia Ward, Mark Elyn and Colin Harvey.

Puccini's opera buffa was followed by "Electra," in which Christel Goltz made her San Francisco debut, putting in a dramatic performance which for sheer vitality has not been equalled since the sensational days of Jeritza and Garden. Considering the overwhelming demands of Strauss's lush score and the lurid nature of Hugo von Hofmansthal's libretto, this reviewer feels that Miss Goltz was a great Electra. Great dignity and beautiful vocal tone distinguished the performance of Arnold Van Mill, making his American debut as Orestes. The orchestra under Leopold Ludwig was magnificent, his version being more lyric than is customary.

"Tannhäuser," Oct. 14, got off to a deplorable start with a frightfully staged Venusberg sequence, but came in to its own with the magnetic appearance of Rysanek as Elisabeth. The production was shabby but there was a wealth of glorious singing with Lawrence Winters (Wolfram) and Arnold Van Mill (The Margrave) matching the excellence of Miss Rysanek. Sebastian Feiersinger as Tannhäuser demonstrated a pleasing but limited voice, and his acting was scarcely more than routine. He did, however, come into his own in the closing scene.

In spite of its variable quality, the opera season did provide quite a few oustanding performances by individual singers. A case in point was the final subscription offering, "The Marriage of Figaro," which was beautifully conducted by Kurt Herbert Adler, a fast-paced performance in which Schwarzkopf's Countess deservedly triumphed and Ratti was also a delightful Susanna.

In neighboring Oakland, the National Orchestra of Mexico, conducted by Luis Herrera de la Fuente, made a very good impression in its local debut. Maria Teresa Rodriguez was particularly well received for her solo performance in the Grieg Piano Concerto.

ALAN CAMPBELL

CHICAGO

■ The Lyric Opera of Chicago departed, as is its custom, from the traditional opening of a season with a "Grand Opera," and began its fifth season in the Opera House with a revival of the greatest lyric comedy in operatic literature—Verdi's "Falstaff."

Tito Gobbi gave the finest characterization of the mercurial Falstaff this reviewer has witnessed since hearing Victor Maurel, creator of the role. A masterfully handled Falstaff, vocally and histrionically. A large share of success, however, was reserved for Cornell MacNeil, possessor of a magnificent baritone, who imbued the role of Ford with vigor both as to voice and action. Alvinio Misciano used his pleasant voice well as the young lover, Fenton, and Mariano Caruso, a valuable tenor on the Lyric roster, was in his element as Dr. Cajus—a little gem of clever comedy. Others of the male cast, Luigi Vallucci and Kenneth Smith, as Randolph and Pistol, were more than adequate.

On the distaff side, Renata Tebaldi as Mistress Ford, remained the luminous star, giving to the part, grandeur of voice and manner, and a stage technic that should have been emulated by Anna Moffo, in the role of Nanetta, for this young lady of unusual vocal achievement has a tendency to overact. Annamaria Canali made her debut with the company as Mistress Page, and showed herself to be a stagewise singer with a rich voice. Giulietta Simionato gave character and expressive vocalism to the part of Dame Quickly and shared handsomely in the success of the evening.

RENATA TEBALDI *as Cio-Cio-San, in her first performance of this role in the U. S. with the Lyric Opera of Chicago.*

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Serafin's authoritative, dedicated reading of the score again proved him a giant among opera conductors. Words of praise may also be addressed to Carlo Piccinato, whose staging of "Falstaff" indicated an authentic hand, and to choreographer Ruth Page, for the added atmospheric effects in the Windsor Park scene given by her Corps de Ballet.

■ Lyric's second production, "Madama Butterfly," celebrating the centenary of Puccini's birth, was made memorable by its two stars of magnitude — Renata Tebaldi, assuming the role of Cio-Cio-San for the first time in this country (and one of the few times anywhere), and Karil Kondrashin, Soviet conductor and collaborator of Van Cliburn fame, making his American debut in the orchestra pit. The combined performances of these extraordinary artists called to mind productions of "Butterfly" with Geraldine Farrar as Cio-Cio-San, and Toscanini or Polacco conducting. Tebaldi made the tragic role a creation all her own, using her glorious voice superbly, and bringing to the part her beauty and loveliness, and an understanding heart to make her Butterfly one of the most sympathetic and moving portrayals within memory. This will doubtless become one of her best roles when it is seasoned with a few more performances.

Giuseppe di Stefano took overtime to warm his glorious voice — and heart—and we had to wait until the final scene to hear him at his top best. Before that his Pinkerton had been detached and insensitive vocally; the famous love duet, that usually culminates in a burst of passion, ended on an icy note so far as we were concerned.

Cornell MacNeil, who is creating a niche all his own among young baritones, was imposing vocally as Sharpless, but needed more of the warmth and mien which the role of the Consul requires, to make his a distinguished performance. Annamaria Canali's Suzuki was well acted, but the voice was too metallic to create the expression of tenderness and devotion expected from Butterfly's servant. Mariano Caruso made his mark as a capital Goro, with his fine vocalism and clever sketch of the marriage broker. This opera also brought a valuable baritone to the Lyric's roster —Henri Noël, whose operatic talent and splendid singing made of the secondary role of Prince Yamadori a personage of stature. Kenneth Smith, the infuriated Bonze, added a colorful note, and Bernard Izzo, and Lloyd Harris, rounded out the cast sufficiently well to deserve honorable mention.

The staging of Piccinato left much to be desired, but why cavil so early in a season that promises to become increasingly interesting as Indian Summer days warm our hearts and bones?

■ Puccini's last opera "Turandot," based on Gozzi's fable, terminated the first week of the Lyric's seven-week season. Not given here by a resident company since 1933, when Rosa Raisa sang the title role, which she created at La Scala in 1926 with Toscanini conducting, "Turandot" came as a novelty to many of the audience. Its reception by old and new habitues took the form of a triumph, as well it might, with a star cast under Serafin's vital, masterful baton.

Birgit Nilsson, of the clarion voice, sang the title role, flinging out one high C after another with ease and amplitude, while vesting the character with the total indifference toward humanity and the *hauteur* for which it calls. Mme. Nilsson found in Giuseppe di Stefano a foil of vocal splendor and noble mien. Altogether eloquent, the brilliant tenor electrified the hearer by the richness and beauty of his voice, best employed in expressing his ardent love for a princess who calls herself "a daughter of the heavens, free and pure," but is to us a Barbe-Bleue in disguise.

These two had also to vie for first honors with Anna Moffo, who rose to stardom here in her portrayal of Liu, a part never before heard or seen by this reviewer done to such advantage. This speaks volumes of praise for the young American soprano, who finds this role among the best in her repertory.

Others of the cast were William Wilderman, noble as to voice and action, as Timur, King of Tartary; Richard Torigi, Mariano Caruso and Luigi Vellucci as Ping, Pang and Pong, respectively who formed a triumvirate of accomplished singers and comedians of high order; and Joseph Quinlan, effective vocally, perched high on the stage as the old Emperor Altoum.

The staging by Vladimir Rosing and the well-trained chorus were other factors that contributed in making this production one of Lyric's finest achievements.

RENÉ DEVRIES and DOSHA DOWDY

RUDOLPH REUTER, *pianist and pedagogue, with his daughter Anna, now fifteen, snapped at Lake Como, Italy by Mrs. Reuter during the family's three months summer vacation in Europe. They attended the Redemptore summer festival in Venice; the midsummer celebration at Sorrento; and a "Hamlet" performance, with Michael Redgrave, in Stratford, besides doing some mountain climbing in the lake district of England, in Interlaken and in the Black Forest.*

LOS ANGELES

■ Apart from the opening of the 22nd local season by the San Francisco Opera Company on Oct. 24, with a new production of "La Boheme" (the series will be reviewed later), early Autumn events in this city have included several interesting concerts.

Joseph Schuster, cellist, and Lukas Foss, pianist and well-known American composer, on Oct. 12 presented the first of two programs devoted to the cello-piano works of Beethoven. Given in Schoenberg Hall at UCLA where Foss is a faculty member, the program listed Sonatas Op. 5 in G minor; Op. 102 in C major, and Op. 69 in A major, and "Variations on a Theme from Mozart's 'Magic Flute'." Mr. Schuster's

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lustrous tone, secure intonation and technique, plus his searching musicianship, illuminated each composition in a manner infrequently experienced today. Mr. Foss acquitted himself in masterly fashion and with a great deal more poise than has been his wont on several concerted programs in the past.

■ Monday Evening Concerts (successors to the old Evenings on the Roof) is an unique musical group, as it offers to music-lovers of Los Angeles both chamber music from the olden days and new compositions, many of which have their premiere and in numerous instances their only performance during the MEC season.

Their season opened on Oct. 14 in the Los Angeles County Auditorium with a performance of Bach's "Musical Offering" in the version by Hans T. David. It was competently performed by nine excellent musicians led by Milton Thomas. I do not know whether the greater part of the audience came to hear only the Bach to the exclusion of the rest of the program, or whether the hour-long performance was just too much for folks who had endured one of the worst heat-waves we have experienced in southern California. I am inclined towards the latter conjecture. Certainly many left after the Bach, thus depriving themselves of a delightful fare consisting of two "Canzoni per Sonare" by Giovanni Gabrieli and three pieces by Johann Christoph Petzold expertly played by the Los Angeles Brass Ensemble. A contemporary work by William Kraft, a "Nonet" in six movements, enlisted the Brass Ensemble and the Los Angeles Percussion Ensemble under the direction of the composer, who is a member of the percussion section of the Los Angeles Philharmonic and head of the percussion department of the Los Angeles Conservatory of Music. Mr. Kraft again demonstrated that he is a composer of rare talents. Complex rhythmic devices, thrilling dissonances, and logic of form all combined to fabricate a valid musical statement. Here is a composer to watch!

■ The 30-year-old National Symphony Orchestra of Mexico made its first Los Angeles appearance on Oct. 17 in the Shrine Auditorium. They had just returned from the Brussels World's Fair. Every choir is well-balanced, and the tone is beautiful though not lustrous. The group played with precision and great warmth. Led by Luis Herrera de la Fuente, successor to Carlos Chavez, the orchestra gave an excellent account of Shostakovich's Fifth Symphony. They probably are unequalled in Chavez's "Indian" Symphony, which despite its prolixity is really a rouser. This is an outstanding organization.

ARTHUR W. WOLF

■ The Beverly Hills Music Association will present four notable events for the 1958-59 season, opening Nov. 11 with English tenor Richard Lewis, of Covent Garden and the San Francisco Opera; to be followed by Moura Lympany, pianist, Jan. 18; Ruth Page's Chicago Opera Ballet, Feb. 1; and Erica Morini, violinist, on Feb. 22. All performances will be given in the Beverly Hills High School Auditorium, and will be exclusive in the greater Los Angeles area.

■ Six concerts are announced during 1958-59 by American Artists, Inc. Five Monday evening events at the Wilshire Ebell Theatre began with the Los Angeles recital debut on Oct. 13 of Jacques Abram, pianist. Others to appear are: pianist Ethel Bartlett and the Hollywood String Quartet, Dec. 8; Metropolitan Opera mezzo-soprano Blanche Thebom, Feb. 16; Peter Hewitt, young Los Angeles pianist, Mar. 16; and violinist Berl Senofsky in his initial local recital, April 20. Philharmonic Auditorium will be the scene of the first Los Angeles recital in 10 years by Leonard Pennario, pianist.

■ One of California's foremost impresarios, Mary Bran, has returned from Europe to present her 18th season of music and dance events. Her varied fare will include the Ceylon National Dancers, the Sinhalese troup, Jose Greco, comedienne Anna Russell, and, through arrangements with Sol Hurok, mezzo-soprano Victoria de Los Angeles, actor Emlyn Williams, guitarist Andres Segovia, and Russian artists Vladimir Ashkenazy, pianist, Igor Besrodni, violinist and Zara Doloukhanov, coloratura mezzo. Italian soprano Adriana Delli and baritone Giuseppe Zecchillo will appear in the United States for the first time.

Dr. Bran, who was recently awarded the title of Chevalier de Palmes Academiques by the French Government, will present in the spring a unique festival of France called "A Week in Paris."

WILFRID PELLETIER, *conductor, left, with* ELINOR REMICK WARREN, *composer, and her husband,* Z. WAYNE GRIFFIN, *president of the Hollywood Bowl, at the Griffins' mountain ranch, Corona Del Valle, where Mr. Pelletier spent a weekend before conducting "Opera Night" at the Bowl.*

BOSTON

■ Now that the Boston Symphony Orchestra has presented its first program, the Hub concert season may be said to be officially under way. There is always a certain air of excitement for the opening concert which the music and its performance may or may not bear out. In opening the 78th season Charles Munch and the orchestra by no means displayed themselves to the best possible advantage. The tone was often rough and sometimes coarse. There was friction between the choirs, and the interpretations were not of the order we associate with a conductor who may have his wayward moments but rarely is dull. Yet while the Oct. 3 audience was not lifted to the heights the program of the Bach Suite No. 4, the Debussy "La Mer" and the Beethoven Sixth satisfied all segments of an audience which sometimes comes close to acrimony over choice of program material.

Things went along better the following week with Mozart's "Haffner" Symphony, the Honegger Symphony No. 5 and the Brahms Fourth all calling out the conductor's enthusiasm and the orchestra's response.

Van Cliburn came, saw and conquered not once but twice when he was soloist with the orchestra for two Pension Funds concerts. Naturally the hall was sold out for both events and could have been sold out, doubtless, for two more.

It was good to hear Cliburn with the orchestra since the BSO is just a little sparse in its solo offerings. Only six soloists have been announced for the Friday - Saturday series — Samuel Mayes, cellist; Firkusny, Istomin and Serkin representing the pianists; and the violinists Henryk Szeryng and Christian Ferras. If we count Mr. Munch and associate conductor Richard Burgin, there will also be six conductors, the guests being Pierre Monteux, Ferenc Fricsay, Robert Shaw and Sir John Barbirolli.

Photo by REMI

PRESIDENT EISENHOWER *again receives the Little Singers of Paris (they first visited the White House during their 1953 season). Field Marshal Viscount Montgomery had told the boys in Paris: "When you go to America, you must be my ambassador to General Eisenhower and sing 'Londonderry Air' for him." The Little Singers' concert in Washington was presented on Oct. 3 at Constitutional Hall for the benefit of HELP under the patronage of Mrs. Dwight D. Eisenhower. In the picture, Monsignor* FERNAND MAILLET, *director, is on left of the President.*

■ While Boston has been notoriously inhospitable to visiting orchestras, is is pleasant to report that the Chicago Symphony under Fritz Reiner was enthusiastically received by a large audience and by the press when it played at Symphony Hall Oct. 14.

This was the first event of the Boston University Celebrity Series, which has also scheduled the Iglesias Spanish Ballet; the Geoffrey Holder Dancers; Marian Anderson; and Emlyn Williams. While Nathan Milstein is the only solo string performer to appear on the list there is plenty of chamber music with the Budapest Quartet scheduled for two concerts, the Curtis Quartet, the Quartetto Italiano and the Stuttgart Chamber Orchestra. Lovers of song must content themselves with only one voice recital but the piano is very well represented with the Soviet virtuoso Vladimir Ashkenazy, Serkin, Rubinstein, Glenn Gould and Horszowski—pretty safe audience bets, all of them. Pomp, circumstance and pageantry will be supplied by the Grenadier Guards Regimental Band together with the Scots Guard Massed Pipers and Highland Dancers. In addition to all the above, series subscribers are also given first opportunity to purchase tickets for two extra-curricular events —Renata Tebaldi and Andres Segovia.

But perhaps Aaron Richmond, who is manager of the Boston University Series, has courteously left the field in the voice department open for the Boston Morning Musicales whose list reads: Lisa Della Casa, Carroll Glenn with Eugene List, Byron Janis, Jerome Hines, Cesare Vallетti and Blanchè Thebom. JULES WOLFFERS

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CINCINNATI

■ Cincinnati's glorious Music Hall was in festive mood, and almost completely filled (no mean an achievement for so large an auditorium) in honor of the symphonic debut of the orchestra's new music director, Max Rudolf (Oct. 10 and 11). Since the all-orchestral program was almost relentlessly conventional, undivided attention could be directed to the conductor's baton technique, his way with the orchestra and the pieces under his command. Naturally, final judgment must remain for some future date, after complete rapport between the director, orchestra, and the audience have been established.

But enough was clear to make it evident that Cincinnati has an extremely sensitive and dedicated musician in its midst. Mr. Rudolf is schooled on a thorough musical foundation. He is most economical of gesture, and yet each indication of his baton serves a definite musical purpose. Under his hands the orchestra's sound is solid, yet never hard nor brassy. Dynamic variety never becomes sentimental, and one feels that Mr. Rudolf will never come between the listener and the music. In fact, one might sometimes have wished for a little more personal contact between the conductor and his scores.

Thus, the Haydn Symphony No. 86, in D Major, was given with the classical detachment befitting its period. "Till Eulenspiegel" glittered with a brilliance all the more unusual because of its balanced quality. The subtle rubato with which Mr. Rudolf permitted the woodwind responses in the trial episode to portray Till's wavering bravado was almost a stroke of genius. The Brahms First Symphony, which closed the program on a note of high optimism, also had many moments of expressive eloquence, although sometimes the orchestra and conductor were not always in perfect accord. Here, as elsewhere during the concert, it was apparent that the horn section is one of the main departments which needs revamping.

LOUIS JOHN JOHNEN

BIRMINGHAM, ALA.

■ The Birmingham Music Club opened its Artist Series by presenting Maria Meneghini Callas in concert. The artist was pleased with Birmingham, its golden sunshine, and cordial hospitality. She appeared on stage in happy mood and sang gloriously. Her large audience gave her two ovations, one after "Una voce poco fa," and the other after the "Mad Scene" from Hamlet. She was ably accompanied by the Atlanta Symphony Orchestra, under the direction of Nicola Rescigno, a conductor of her own choosing. Mme. Callas will return to Birmingham in the spring with the Metropolitan Opera.

The Birmingham Music Club's second concert of the season presented the Danish National Orchestra. Called in its native country Stateradiofoniens Sylmfoniorkester, the organization was welcomed here by music-lovers from all parts of the State in an interesting program conducted by Thomas Jensen.

■ The Birmingham Symphony Orchestra began its season late in October, with Arthur Bennett Lipkin in his tenth season as conductor. He has added several new musicians to the orchestra, from Germany, Spain, Czechoslavaskia and Hungary. On his tour of Europe this summer he conferred with Van Cliburn, pianist, who agreed to play in Birmingham in January, as soloist in the Tchaikovsky First Concerto and the Rachmaninoff Third, with which he won the Moscow contest.

ALICE GRAHAM

Photo by Jack Sharin

AARON ROSAND *signing a contract with* LUCIA CHASE, *director of the American Ballet Theater as conductor* SAMUEL KRACHMALNIK *looks on. Mr. Rosand appeared as violin soloist in all performances of Herbert Ross' new ballet "Concerto," based on the Tchaikovsky Concerto.*

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New York Concert and Opera Beat

(*Continued from page* 16)

Joseph Schwartz, pianist, Oct. 7, A—Joseph Schwartz, the 1958 Naumburg Foundation Award winner, was presented in a dazzling Town Hall debut. Mr. Schwartz has an eclectic approach to pianism, and with excellent results. Having studied with Rosina Lhevinne and Irwin Freundlich, he has gleaned superior qualities from both styles and emerged with one that is very much his own. His concepts are red-blooded and at the same time carefully conceived. His powerful technique is for the most part secure and it allows him the freedom to turn an elegant singing phrase, to pace evenly a legato run, or to evoke the appropriate drama from a work. The young artist chose a long and ambitious program and squarely met each challenge. He played works by Bach and Mozart, brilliantly triumphed over the arduous Brahms Sonata in F Sharp minor, and went on to Chopin, Ives and Ravel. Mr. Schwartz' fleet fingers were unusually well suited to the tricky Chopin scores and the interpretation of the Ives indicated a cogent knowledge of the modern idiom. D. A.

Ernest and Miles Mauney, duo-pianists, Oct. 13, E—As identical on stage as a pair of andirons, the Mauneys are performing proof of the theory that twins have a sixth sense about one another's thoughts and actions. Throughout the evening, one was impressed by the easy rapport, the exquisite precision of note and nuance. The program opened with Mary Howe's arrangement of Bach's "Sheep May Safely Graze" and went on to display some fiery finger-work in the Saint-Saens "Variations on a Theme of Beethoven" and the Rachmaninoff "Suite No. 2." After intermission, Thomas Scherman joined the duo-pianists with a string ensemble, to accompany them in the Concerto No. 1 by Bach and the Fantasy for Two Pianos and String Orchestra by Roger Goeb. Mr. Goeb's work was derived from the first movement of an earlier piano quintet. It was given its first performance in this new form by the Mauneys. The work has drive and intensity in its idiomatic contemporary setting and it is also quite plausible pianistically. It gives ample opportunity to the artists to display their technical prowess. In this performance, however, one felt at times that the orchestra and soloists were working against one another. The audience, however, seemed quite delighted and cheered the performers on. D. A.

HUNTER COLLEGE AUDITORIUM

The American Symphony, Enrico Leide conducting, **Joyce Crandall,** coloratura soprano, soloist, Oct. 10, E—For this season's opening program Mr. Leide listed his own melodious "Alaskan Idyl," the Overture to the "Sicilian Vespers," by Verdi, Tchaikowsky's "Romeo and Juliet," Beethoven's Symphony No. 5, and arias by Donizetti, Meyerbeer, Rossini and Strauss.

JOYCE CRANDALL, *soprano, made her guest artist bow with the American Symphony of New York at Hunter College Auditorium, Oct.* 10. ENRICO LEIDE, *founder and director of the orchestra, conducted the first concert of the current season, the ninth for this group.*

Miss Crandall, a young and very beautiful singer, has a light coloratura voice of excellent quality. She produces some very unusual high notes—up to the b-flat above high C on this occasion. These notes appear to be taken in a normal, full-throated manner, and give no evidence of strain or effort.

Mr. Leide and the orchestra provided well-balanced accompaniments to the soloist and gave their usual solid account of their own numbers. C. E. R.

BROOKLYN ACADEMY OF MUSIC

Carmen, Oct. 11, E—The Long Island Opera Company, Guido Salmaggi, director, having launched a promising season on Oct. 4 with "La Traviata" offered a lively performance of "Carmen" with an excellent cast headed by Betty Dubro in the title rôle, Jon Crain as Don Jose, James Farrar, as Escamillo, and Josephine Schillig, Micaela. The fine orchestra, conducted with well-paced tempi by Anton Guadagno, met with especial applause and contributed to the success of the evening.

Miss Dubro was enchanting. Her personal beauty, her sparkling histrionic and interpretative gifts plus a well-schooled voice and evident musicality were cumulative assets for a vivid characterization of the gypsy seductress. (She would make an effective Dalila.) Tenor Jon Crain sang with soaring, resonant tone, and played the young lover with stylistic distinction. He was always in the picture and in Acts III and IV registered particularly with his control of exacting tessitura and his emotional portrayal.

James Farrar has, intrinsically, one of the most beautiful voices to be heard among the young baritones. He makes a handsome figure and moves well on stage. The chief flaw in his operatic delivery is a seemingly throaty production, clouded, though velvet in timbre, that robs his voice of much of its potential. If this could be corrected, one could prophesy for this singer an important career in song.

In the supporting cast, Jon Salvador, Roy Hansen and Adrian La Chance offered experienced work with good voice and action. Miss Schillig, as Micaela, won applause for her third act aria. Marion Stevens, as Frasquita, disclosed a secure, telling voice. Maria Martell, as Mercedes, indicated careful training.

Stage directors Anthony Stivanello and Fausto Bozza handled cast and ensemble scenes expertly. The chorus of small boys, lent by the Sacred Heart School of New York, sang tunefully and acted with delightfully naive gestures, a pleasant note in a superior performance. M. C.

OTHER CONCERTS

Werner Landshoff, cellist and **George Bennette,** pianist, Carnegie Recital Hall, Sept. 25, E—**Louis F. Simon,** violinist, Carnegie Recital Hall, Sept. 26, E—**Alex and Michel De Carahalises,** in "Let My People Go," Town Hall, Sept. 28, A—**Jane Hamilton,** lyric soprano, Carnegie Recital Hall, Sept. 28, A—**Sarah Elizabeth Katz, pianist,** Carnegie Recital Hall, Sept. 28, A—**Attilio Cantore,** saxophonist with **Ruth Brall,** contralto, and **John Sonneborn,** pianist, Carnegie Recital Hall, Sept. 28, E—**Chamber Music,** Carnegie Recital Hall, Sept. 30, E—**Mikulas Grosz,** violinist, Carnegie Recital Hall, Oct. 4, E—**Theodore Bikel,** folk singer, Town Hall, Oct. 4, E—**Johann Sebastian Bach series, Alexander Schneider,** conductor, The New School, Oct. 5 and 26, A, E—**Operalogues,** Hotel Pierre, Oct. 10, 14, 24, M—**Abraham Brodsky,** pianist, Carnegie Recital Hall, Oct. 14, E—**The Concert Artists Guild, Inc., Joy Pottle,** pianist, **Harold Johnson,** tenor, **Ralph Lieby,** accompanist, Oct. 18, A—**Jose Echaniz,** pianist, The Spanish Institute, Oct. 22, E—**Jose Iturbi,** pianist, Brooklyn Academy of Music, Oct. 23, E—**Eugenia Zareska,** mezzo-soprano, Town Hall, Oct. 25, E—**Joan Brill,** pianist, Carnegie Recital Hall, Oct. 25, A—**"The Creation,"** Park Ave. Christian Church, Oct. 26 A.

Here and There

By MARY CRAIG

■ **Richard Tucker** has returned from his first visit to Israel, where he sang 17 performances with the Israel Orchestra and in solo recital. At the request of the U. S. State Department, he opened the season there on July 4 with an American concert under the direction of Mitropoulos. The tenor's first role at the Met this season will be in "La Boheme," Nov. 17.

■ After participating in the Festival Casals de Puerto Rico, **Jesus Maria Sanroma** completed a busy summer by playing with the Miami Symphony and at Chicago's Grant Park. Oct. 16; the pianist gave a special concert for the U. S. State Department in Puerto Rico then flew to North America to commence his annual coast to coast tour. A quick flight ba k to Puerto Rico for three appearances with the new Symphony of his native country is scheduled on Nov. 14.

BEVERLY GILE *(with guitar), Horatio, with rapt expression, and* FRANCES ARCHER, *right, looking pleased over their fine concert schedule for the season. The attractive singing duo, plus kitten, have just started on a heavily booked coast-to-coast tour. They swing back through the East in mid-December. A new record album under the Walt Disney label will be added to their "Child's Garden of Verses," "Community Concert" and "Folk Song" albums, already top sellers.*

■ The commitments of his heavy European concert schedule called **Zino Francescatti** from his Berkshire estate, "Fiddletop," after only a few weeks of rest. Before the Atlantic crossing, Aug. 15, the violinist played at the New York Stadium and in Tanglewood. His recital at the Champs-Elysees in Paris last May was SRO, necessitating a re-engagement on Nov. 14. He plays with the London Philharmonic and the B.B.C. and enplanes for Los Angeles Dec. 8 where he will record, Bruno Walter conducting. Francescatti begins his North American recital tour Jan. 5 in Montreal.

■ The Marlboro Festival, Vermont, had the pleasure of listing local resident **Rudolf Serkin** as director and performer. Also starring in the popular Festival was eleven-year-old Peter Serkin, soloist. The young artist's previous appearances have been as page-turner for his celebrated father. It is a pleasure to report that Peter won an ovation from his audience. It was an exciting summer for the Serkins. Daughter Elizabeth, who has just completed her sophomore year at Bryn Mawr, exchanged the higher education chores for matrimony, a gentleman from Philadelphia being the lucky groom.

■ **Doris Hevener Bolvig,** pianist, **Lawrence Turner,** bass-baritone, and their two gifted daughters, Beth and Laurie, celebrated the successful Glenora Festival of this season (concerts July 25-August 2) by a vacation trip to Europe. They were feted especially in Scandinavia, where they presented several invitation recitals.

■ Two recently arrived stars on the roster of **Clarence Cramer,** renowned manager of Chicago, are his new grandsons, John Helfer Cramer, named for his paternal ancestor who fought in the American Revolution with George Washington, and David Allen Cramer. John is the son of Mr. and Mrs. Robert Cramer of Woodbury, N. J.; David was born to Mr. and Mrs. Richard C. Cramer of Chicago.

■ **Richard Korn** will debut in Israel as conductor with the Kol Israel Radio Orchestra of Jerusalem. This is the first of a twelve-concert series covering a six-week period. Additional assignments for Mr. Korn are with the Haifa Symphony, the Ramat-Can Chamber Orchestra, the Tel-Aviv Youth Orchestra. The conductor is engaged also for recordings in Israel. He returns to the United States Dec. 1.

■ **Robert Casadesus** will leave his "family home" in Brittany to play in this country between Oct 25 (when he began his American tour in the Hunter College series, New York) and the concluding date, Dec. 20 in St. Louis. His latest recording, in the Fall offerings of Columbia, is Mozart Concertos Nos. 18 and 20, George Szell conducting the accompanist.

Painter IRMA HARDY *(right), whose portrait of Britain's Queen Elizabeth, commissioned by the Royal Navy for H.M.S. Excellent, led young Prince Charles to exclaim, "It makes mummy look so smart!", tackles her first assignment in the United States.* IRENE JORDAN, *soprano of the Metropolitan and New York City Opera companies, poses for her as Lady Macbeth—the role in which the U. S. soprano scored in the revival of Verdi's "Macbeth" last fall by the New York City Opera Company.*

■ **Leopold Simoneau** is now singing with the Chicago Lyric Opera, his fourth consecutive season. The tenor will guest with the New York Philharmonic, the Boston Symphony, the San Francisco Symphony, Cleveland Orchestra and Buffalo Philharmonic before resuming his European activities.

■ **Michael Rabin's** recordings will be released by Capitol Records in the Spring of 1959. Currently touring Europe, the young violinist will play here and in Canada after mid-November. He goes to Israel for his second tour of that country in January.

■ Late news of the "Little Season" (summer) tells us that **Daniel Barenboim** made 38 appearances during his pianist stint for the Australian Broadcasting Commission. . . . **Nina Dova,** soprano-guitarist, starred under the baton of **Joseph Hawthorne,** conducting a concert for the Provincetown Art Association. . . . **Claudio Arrau** had as companion during his South American tour, his attractive daughter Carmen. . . . **Ramon Vinay,** in debut with the Paris Opera Oct. 6 as "Otello," will appear in "Salome" and "Samson et Dalila," the latter work being recorded by Angel, Sir Thomas Beecham conducting. . . . After 21 concerts in England and Holland this winter, **Dame Myra Hess** comes to America for an extensive tour commencing in Princeton, N. J., Jan. 26. . . . **Mischa Elman** was on the Patti Page TV Show Oct. 22 and received numerous approving "fan" letters. . . . **Morley Meredith** took on the responsibility for all four baritone roles in the Toronto Opera Festival's "Tales of Hoffmann, a rare feat of virtuosity.

SCHOOL NEWS

By GID W. WALDROP

Eastman Fetes Director's 35th Year

Dr. Howard Hanson is in his 35th year as Director of the Eastman School of Music of the University of Rochester. He came to the school in 1924, just short of his 28th birthday, at the invitation of George Eastman and of Dr. Rush Rhees, president of the University.

Commenting on the anniversary at the opening of the school year, Dr. Hanson said, "This is what I have learned in 34 years. The importance of beauty and the importance of man and the glory of a great art which God has given to mankind for the communication of that beauty. As I now try to recall the past," said Dr. Hanson, "it seems to me that I was more positive in many of my beliefs 10, 20 and 30 years ago than I am today. And yet, on the other hand, I believe that I have more confidence in the importance of the few things that I have learned which seem to have the elements of truth."

Juilliard Opens 54th Year

The 54th academic year of Juilliard School of Music was opened Oct. 8 with Convocation Ceremonies held in the Juilliard Concert Hall. William Schuman, Juilliard's President, welcomed the faculty and students and introduced the speaker for the occasion, Charles Bestor, a member of the School's administration. The School announced that 319 scholarships, in varying amounts, have been awarded for the academic year 1958-1959. The total enrollment of foreign students numbers 97, representing 31 countries.

Delta Omicron Internationalized

Delta Omicron, the first professional music fraternity to establish collegiate chapters abroad, has announced the installation of such chapters in the Orient. The first international chapter was chartered June 7, 1958, in the world's largest university for women Ewha Woman's University, Seoul, Korea. Dr. Helen Kim, delegate from Korea to the United Nations, is the distinguished president of that university. On July 7, 1958, in Seoul, there was installed the second international chapter of Delta Omicron at Sook Myung Women's University.

FACULTY APPOINTMENTS

■ New members of the Eastman School of Music staff, as announced by Director Howard Hanson are: Robert Sattler, Manager of Kilbourn Hall and the Concert Bureau; Daniel Patrylak, recently a member of the United States Marine Band, who will join the trumpet faculty of the preparatory department.

■ Two new teachers, Ruth Kumin and Nancy Voigt, have been appointed to the piano faculty of the Cleveland Institute of Music, two former faculty members, Penelope Draper and Gerald Dallesandro have returned, and Alma Karber has been appointed librarian, according to Ward Davenny, director.

■ Natalie Hinderas, concert pianist and winner of many awards, has been appointed to the faculty of the Philadelphia Conservatory, Maria Ezerman Drake, director, has announced.

■ The Feld String Quartet, well known in Europe long before its members escaped to Austria from Hungry after the failure of the revolt, has arrived in Relands, California, where it will become the Quartet in Residence at the University of Redlands.

■ Dr. Walter Ducloux, head of the opera department in the University of Southern California School of Music, has also been appointed conductor of the University Orchestra and head of the conducting department, it has been announced by Dean Raymond Kendall.

■ An announcement has come from the Portland School of Music (Portland, Oregon) that Robert Crowley, a Portland conductor and composer, has been appointed as the head of the Department of Theory and Composition, succeeding Professor Carl Beecher.

■ The Boston Conservatory of Music announces the appointment of Robert W. Dumm as Dean and member of the faculty. Mr. Dum will combine teaching with his administrative duties, serving as assistant to master pianist Alfred Mirovitch.

■ Carl Bamberger, in addition to continuing as director of the opera and orchestra departments at the Mannes College of Music, has been added to the faculty of Hunter College. He will give a course in advanced conducting.

■ Aldo Parisot, renowned cellist, will divide his time between his concerts and teaching as professor of cello-playing at the Yale School of Music.

■ James Aliferis, recently appointed President of the New England Conservatory of Music to succeed Harrison Keller, retired, has announced the following additions to the Conservatory faculty: Pierre Luboshutz and Genia Nemenoff, renowned duo-pianists, to the piano faculty; Uta Graf, well known opera soprano, to the voice faculty.

■ James Paul Kennedy, chairman of the Music Department of Bowling Green State University, has announced the formation of its new faculty trio-in-residence. The group, to be known as "Pro Musica Trio" consists of Paul Makara, violin; Seymour Benstock, cello; and Robert Chapman, piano.

DR. V. E. R. V. RAO, *president of the University of Delhi, India, recently visited the U.S. to gather ideas for the establishment of the first institute of music in his country, and was a guest at the Harvard University School of Music, the Juilliard School of Music, and the Indiana University School of Music. He is shown at the last-named school. Left to right,* FRANK ST. LEGER, *professor of music;* DR. RAO; TIBOR KOZMA, *orchestra conductor, and* WALTER KAUFMANN, *lecturer in music literature.*

■ Recent appointments to the faculty of the Royal Conservatory of Music of Toronto are as follows: Dr. Myron Schaeffer, American musicologist and theoretician, has been appointed Assistant Professor of Music; Dr. Elemer Nagy, well-known American operatic stage director comes to the Conservatory this fall as guest lecturer; Paul Brodie becomes the Conservatory's first full-time instructor in Saxophone.

■ James Clifton Williams, University of Texas assistant professor of theory and composition, is on a one-year leave of absence to work toward a doctoral degree at the Eastman School of Music.

■ The University of Michigan School of Music has announced the addition of Eugene W. Troth to its staff as assistant professor of music education.

■ Dr. Charles Haywood of the Queens College music faculty and an authority in folklore has been designated as Music Editor of a series of vocal books by the E. B. Marks Music Corp.

■ New members of the Cosmopolitan School of Music piano faculty are Louis Kohnop and Jean Fitzpatrick, and Richard Buchner has been added to the theory department.

ANNOUNCEMENTS

■ The Music Teachers National Association will assemble in Kansas City at the Civic Auditorium and Muehlebach Hotel on February 24-28, 1959, for its National Biennial Convention.

■ The University Composer's Exchange will hold its Seventh Annual Festival at Washington University, St. Louis, Mo., Nov. 21-23. For information write to: Dr. Robert Wykes, UCE Festival Chairman, Washington Univ., St. Louis, Missouri.

■ A seminar in the art of advanced conducting will be introduced at the Philadelphia Conservatory by Boris Koutzen, violinist, composer, and head of the Conservatory violin department.

■ The Southeastern Composers' League will hold its Fourth Annual Regional Forum on Jan. 17-18 at Mississippi Southern College.

■ Southwestern Baptist Theological Seminary (Ft. Worth, Texas) will hold its annual church music workshop Jan. 26-30.

■ The annual Fall Music Materials Clinic will be held on Nov. 7 at the University of Wisconsin-Milwaukee on the campus in Milwaukee, Wisconsin.

■ In response to the growing interest in Renaissance and Baroque music, the Mannes College of Music announces a "Collegium Musicum," a workshop in its interpretation and performance, which will be held this Fall under the direction of Sydney Beck, music editor and research librarian of the New York Public Library.

■ Chicago's Cosmopolitan School of Music initiated at the beginning of this season, its Symphony Orchestra under the leadership of Emmett Steele, while the Opera Workshop resumes under the direction of Thomas C. Willis. A new department — "Music for Children"—was also begun this season, offering Fundamentals of Music, Recorder, Piano and General Theory to children from five to 12 years of age. Other new courses added to the school's curriculum, are children's drama classes in addition to those for adults, taught by Catherine Geary; and a Jazz and Modern Dance course taught by Charles Grass of the Ballet Department.

■ For four days, April 6-9, the University of Kansas will present the unpublished, unperformed compositions of American composers during its first Annual Mid-American Symposium of Contemporary Music. John Pozdro, assistant professor of music theory, will be director of the symposium. Deadline for submission of manuscript scores is Feb. 1. Interested composers should contact the symposium director, Prof. John Pozdro, himself a distinguished young composer.

■ Gabriella Ruggiero, internationally known singer, will be a guest of the Associated Music Teachers League at their Nov. 13 meeting at Carnegie Recital Hall.

As star of the "Saint of Bleecker Street," Miss Ruggiero was unanimously praised by the critics both here and abroad, where she was chosen to appear in the European premiere of the "Saint" at La Scala, Milan.

■ The Board of Education of Los Angeles has adopted "The Science and Art of Singing" by Lisa Roma (published by G. Schirmer) as the required vocal text for their choirs and choral groups. The author has recently returned from California, where she expounded her theories to over 100 senior high school teachers in 16 workshops with the Los Angeles Board of Education. She stressed inaudible and imperceptible breathing, and the differentiation between male and female voices, as well as the application of her theories to large groups of high-school choirs and chorales.

■ John Brownlee, director of the Manhattan School of Music, has announced that the school has awarded several scholarships in the amount of $50,000 for the academic year which started Sept. 25. Two new courses will be initiated this semester: "Jazz and Popular Music" presented by John Lewis of the Modern Jazz Quartet, Bill Russo and John La Porta, and "Acting for the Lyric Stage" by Basil Langton.

COLLEGE PRODUCTIONS

■ Chamber music from the very modern to the very old will be performed in an unusual new public series in the Rudolph Ganz Recital Hall beginning this mouth. Sponsored by the Chicago Musical College of Roosevelt University, the programs in the series will feature some of the rarely heard chamber literature of Piston, Dohnanyi, Roussel, Hindemith, Chausson, Husa, Tansman, Riegger, Casella, Bach, Mozart and Prokofieff. The performers in the group are all members of the faculty of Chicago Musical College.

■ In commemoration of the 200th anniversary of George Frederic Handel's death, the Northwestern University school of music will present a Handel festival on the Evanston campus, Friday, Jan. 30, to Sunday, Feb. 1, 1950, Dean George Howerton has announced. A cross-section of the composer's works will be performed by faculty and student soloists, faculty ensembles, the a cappella choir, and the University chamber and symphony orchestras conducted by Thor Johnson. Johnson joined the school of music faculty Sept. 1, 1958, as director of orchestral activities.

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■ Premiere production of the opera "The Concert," by Mrs. Lucille C. Marsh, widely known Redlands alumna, will be given by the University of Redlands Opera Workshop in December.

■ The opening concert of the Indiana University Philharmonic Orchestra assumed particular importance since it featured the premiere performance of Thomas Beversdorf's Third Symphony. Tibor Kozma, conductor of the Philharmonic, has called this symphony "one of the best American works I have ever come across."

■ Hugh Hodgson, head of the University of Georgia Music Department, has begun his 32nd year of free weekly Music Appreciation Concerts.

■ Hartt Piano Series, sponsored by the Hartt College of Music of the University of Hartford, presents without charge this season the following artists: Leo Rewinski, Irene Kahn, Moshe Paranov, William Masselos, Leonard Seeber and Raymond Hanson.

■ Halsey Stevens is writing a choral and orchestral work on a Biblical subject, in memory of Claude Almand, late dean of Stetson University School of Music, Deland, Fla. (scheduled for premiere next April 9 with the University Chorus and Orchestra under the composer's direction). The work was commissioned by the University.

■ Henry Siegl, former New York violinist, now beginning a third season as concertmaster of the Seattle Symphony, has temporarily taken the top teaching post in the violin department of University of Washington's School of Music. (Emanuel Zetlin is in Europe for a year.) Mr. Siegl's position at Cornish School has been filled by Finnish violinist Heimo Haitto, a new member of the Seattle Symphony, as is his 'cellist wife, Beverly Lebeck.

ALBERTO ZEDDA, *Italian conductor, has assumed his duties as permanent conductor of the Symphony Orchestra of the College-Conservatory of Music in Cincinnati. He will also conduct the Opera Department of that institution. Mr. Zedda has been conductor of the Gruppo da Camera of the "Concerti del Politecnico" since its foundation in Milan in 1955 and has appeared with other noted Italian orchestras.*

CONTESTS

■ The National Council of the Metropolitan Opera will hold stage auditions in March at the Metropolitan Opera House, where this season's Regional Auditions Winners will be heard by Rudolf Bing and his artistic staff.

■ The Pennsylvania Federation of Music Clubs is now sponsoring its twenty-first annual State Composition Contest. Winners will receive $50 cash prizes. Entries must be in by March 15, 1959. Write to: Mrs. Ehrman Mitchell, 1950 Beaufort Lodge Rd., Harrisburg, Pa.

■ Concert Artists Guild has announced auditions for String players beginning Oct. 1. Young soloists who meet the committee's standards of competence will appear at monthly concerts for which they will receive a performance fee. Address inquiries to: Concert Artists Guild, Inc., 119 West 57th St., New York 19.

■ Mu Phi Epsilon has presented a $1000 gift to the Gads Hill School of Music in Chicago, and music therapy scholarships to Marilyn Smith of the New England Conservatory of Music and Donna Rux of the Conservatory of Music of the College of the Pacific.

■ A prize of $100 and an appearance as soloist with the Fort Collins Civic Symphony in Colorado will be offered to the winner of the Fourth Annual Young Artist Competition open to instrumentalist high school juniors and seniors. Deadline: Jan. 5.

■ Prizes totalling $9,250 will be awarded to young American and Canadian composers by Student Composers Awards 1958, sponsored by BMI. Announcements of prizewinners will be made in June 1959.

AWARDS

■ At the annual meeting of the Board of Directors of the New York Federation of Music Clubs, held in Norwich, Oct. 11 and 12, Dr. Merle Montgomery, president, announced that Jerome Kessler, Yonkers, won the String Scholarship given by the National Federation of Music Clubs at Chautauqua and Elaine Lee, New York, won the one that was given at Meadowmount. Winners of the camp scholarships given by New York Federation of Music Clubs were: Leonard Cavise, Watertown, piano; Mary Crouch, Clinton, cello; Gretchen Anner, Buffalo, violin; and Marcia Lerner, Bayonne, New Jersey, piano. Mrs. Edith Baxter Harper, Flushing, L. I., was awarded a citation for her outstanding work with the Federation Choral Library.

■ Marian Anderson was honored at a luncheon by The Distinguished Daughters of Pennsylvania at the Executive Mansion in Harrisburg, Pa., on Oct. 8. A native Philadelphian, Miss Anderson was cited not only for her achievements as an artist, but for her efforts towards international understanding as a representative of the U. N.

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■ Leonard Bernstein has received the first Institute of High Fidelity Manufacturers award for "outstanding contributions to music" as part of the festivities of the Institute-sponsored 1958 N. Y. High Fidelity Show.

■ Rudolf Bing was decorated with the Commander's Cross of the Order of Merit of the Federal Republic of Germany on Sept. 24.

■ The announcement of two awards to "further the cause of good music in the U. S." was made at a Waldorf-Astoria dinner by the National Committee for the Musical Arts to welcome its newly-formed New York Chapter. Funds for grants come from royalties donated by the distributors of a 25 LP records sold at low cost in supermarkets.

■ In announcing its eleventh Ernest Bloch Award, the United Temple Chorus calls attention to changes in the competition for a work for mixed chorus. For the first time, any text on a secular theme may be chosen. The cash prize has been increased to $350. Deadline is Feb. 1, 1959. Write to: United Temple Chorus, Box 15, Woodmere, N. Y.

■ During the recent Chicago Convention of the American Academy of Organ, Mr. W. W. Kimball, president of the W. W. Kimball Co., was voted an Honorary Charter Membership in the Academy as a tribute to his work in engineering and perfecting of the Photo Electric Organ Tone Generating System used in all Kimball organs.

■ The William and Noma Copley Foundation has awarded $1000 to composer Narcis Bonet and $500 each to composers Howard Swanson and Harold Knapik.

■ Violinist Marla Mutschler has been named 1958 winner of the Dasch Award sponsored by the Chicago Businessmen's Orchestra and Illinois Federation of Music Clubs. She will appear as soloist with the orchestra next spring under the direction of Herbert Zipper.

■ An American singer, Dories Mayes of Philadelphia, narrowly defeated a Soviet challenger to win the Toulouse International Singing Competition. Eugenie Mirochnitchenko received second prize.

■ Fromm Music Foundation, Chicago, awarded a grant to the Monday Evening Concerts of Los Angeles for the performance of contemporary music in the 1958-59 season; the series will include Ernst Krenek's "Sestina," under the composer's direction. . . . Krenek recently left for a tour of Europe to last six months, will lecture and conduct in five countries abroad and lead the European premiere of his one-act opera "The Bell Tower," commissioned by the Fromm Foundation.

Siegfried Landau having resigned as conductor of the "Y" Choral Society at the Lexington Ave. YM and YWHA to give more of his time to the Brooklyn Philharmonia Orchestra, **Joseph Liebling,** conductor of The Mastersingers, has succeeded to former post. . . .

MARY BRADLEY, *soprano and teacher, of Long Beach, Calif.*

STUDIO NOTES

■ Mary Bradley, soprano and voice teacher of the Bradley Studio of Vocal Arts in Long Beach, Calif., and faculty member of the Long Beach State College, recently returned from Lenox, Mass., where she participated as active singer and student director, under the direction of Boris Goldovsky, in the Opera Department at the Berkshire Music Center. She appeared in the role of Mimi in "La Boheme" in the "Tanglewood on Parade" program.

Miss Bradley is soprano soloist at Wilshire Methodist Church in Los Angeles. She has appeared in the Hollywood Bowl under Bruno Walter and Leopold Stokowski and was leading soprano with the California Light Opera Company, and sang on television in Gilbert and Sullivan productions. With her associate teacher in stage technique, Robert Kyber, she plans this season to present their students in scenes from grand operas and musical comedies.

■ Danish-born Hans Bjerre, who came to America about five months back, has been heard in recital over Station WNYC and is booked for concerts during this season, starting his tour in the Mid-West. The pianist was trained and made his concert debut in Vienna, playing subsequently in capital cities of the Continent and Scandinavia. He taught in Vienna and formerly was on the Copenhagen College of Music faculty. In opening his permanent studio in New York's Carnegie Hall, he has begun a series of demonstration musicales, playing the 32 Beethoven Sonatas which he had programmed previously in Vienna. Between engagements, Mr. Bjerre will be available by appointment for class and private lessons limited to qualified students.

■ A recent report from the Robert Long Studios of Chicago gives news of professional activities of Joan Volek, Margaret Lukazewski and Virgil Abner. Miss Volek has commenced her second season as leading soprano with the Landestheater in Salzburg, Austria. She will sing lead roles this season in "Traviata," "Rosenkavalier," "Don Giovanni," "Magic Flute," "Martha," "Freischütz," "Gianni Schicchi," and Marina in "Boris Godounoff." During a short vacation spent in Chicago and Michigan, Miss Volek appeared in a number of recitals.

Miss Lukazewski, soprano soloist with Theatre Men, under the Clarence Cramer management, gave concerts in Michigan, Wyoming, West Virginia and Illinois this summer, and has a number of bookings for the current season. In September she sang for the National Federation of Music Clubs Convention in Wisconsin.

Mr. Abner, tenor, appeared in five performances as Belmonte in Mozart's "Abduction from the Seraglio" in October with the Kansas City Lyric Opera Company.

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UP AND DOWN THE GUILD KEYBOARD

(The National Guild of Piano Teachers)

By GRACE WHITE

Photo by Des Moines Register and Tribune

ALICE HACKETT, *Chairman of Fort Dodge Guild Auditions, is not only a Faculty Member endorsed by American College of Musicians, but entered herself last year and received highest rating on an Artist Diploma. This fall she is presenting Guild pupils* STEVEN ZEHG and CHARLES FORSBURG *in individual recitals and was to give a recital herself in October.*

Gains for the Guild

Ray Green, composer, announced that on his spring judging tour, 40 per cent of the students who played for him were boys. Other adjudicators report varying increases in the percentage of boys. The realization by many parents that music is a science as well as an art, and that the piano is the basic instrument, is changing the concept of music study.

Of the 50,000 students who auditioned for the Guild this spring, 76 won the Paderewski medal for having played ten memorized pieces (plus musicianship phases) every year for ten years. Six won the **Irl Allison Medal** for the same accompliment for 15 years. Some 900 new teachers have been added to Guild membership during the last year.

Enrollments on Upturn

Teachers in many parts of the country reported an upswing in registration as early as mid-September. New York was a little later, many waiting to begin until after the religious holidays. Los Angeles had an unusual heat wave, but everywhere enrollments are up.

Horszowski at Rollins

Rollins College Conservatory of Music in Winter Park, Florida, has engaged **Mieczyslaw Horszowski,** who has for years been on the faculty of the Curtis Institute of Philadelphia and has toured the world. They are also offering scholarships up to $2000 a year, renewable annually, and a careful study of requirements reveals that they parallel those for Guild H. S. Diploma. Those wishing to apply for next season should write now to Director of Admissions.

Nien Lung Liu, daughter of the Chinese Ambassador, was for five years

LUBA GALPERN *(fifteen years a Guild member) and her pupil,* NAOMI KLENELSKY, *who has won the Guild H. S. Diploma, Paderewski Medal and $100 Scholarship, also awards in the Music Education League and Federation of Music Clubs. Miss Klenelsky is a Junior at Brooklyn College.*

ALICE MILLER, *eleven years a pupil of* ELLA ELLIS *in Yonkers, New York, received $4,000 scholarship at Brandeis University, and has been awarded a graduate Fellowship in Boston University, and a summer scholarship at Kneisel Hall, Blue Hill, Maine.*

entered in Guild auditions, first by Shirley Adams in Berkeley, California, and by May L. Etts in New York. She received a scholarship at Oberlin and now has a traveling graduate fellowship from there. She recently gave a recital at the Lyceum and Lawn Tennis Club of Havana.

Jean Geis, who won all the Guild honors as a student of Lhevinne, Samaroff and Zirkle, and has since appeared throughout the U. S. and Europe, will begin her concert season this November with ten recitals in Ohio, West Virginia, Indiana, and Florida.

Karl Leifheit gave a piano recital on Oct. 11 in the Ann Hertzberg Music Memorial of San Antonio, sponsored by the Tuesday Musical Club.

May L. Etts will present her pupil **Thomas Nichols** in solo recital at Carl Fischer Sky Room, New York, Nov. 29.

Mr. and Mrs. Sidney Morrow gave a tea at their home October 19 for **Siegfried Landau,** Conductor of the Brooklyn Philharmonia. Mr. Morrow is President of the Philharmonia Chorus.

Mrs. Mary Shoe Lowe of Muskogee is the new President of the Oklahoma State MTA.

Russell Lanning has moved to Miami for reasons of family health and is already reporting a full schedule.

Fyrne Colgren Benton (Mrs. Carl Benton) of Nacoma, Texas, came to New York to attend Henry Levine's class. She told of joining the Guild and enrolling all of her pupils when she recently moved to Texas. "I got as much out of it as they did," she commented. "I was really thrilled. After the auditions children and parents called from early morning until midnight to know grades and judge's comments ,and all parents were so pleased! The Guild furnishes incentives. Many pupils are interested now in going on to enter the Recording Festival."

Marguerite McPherson, pupil of **Blanche Baum Schmole,** Norfolk, has just received the Paderewski Medal.

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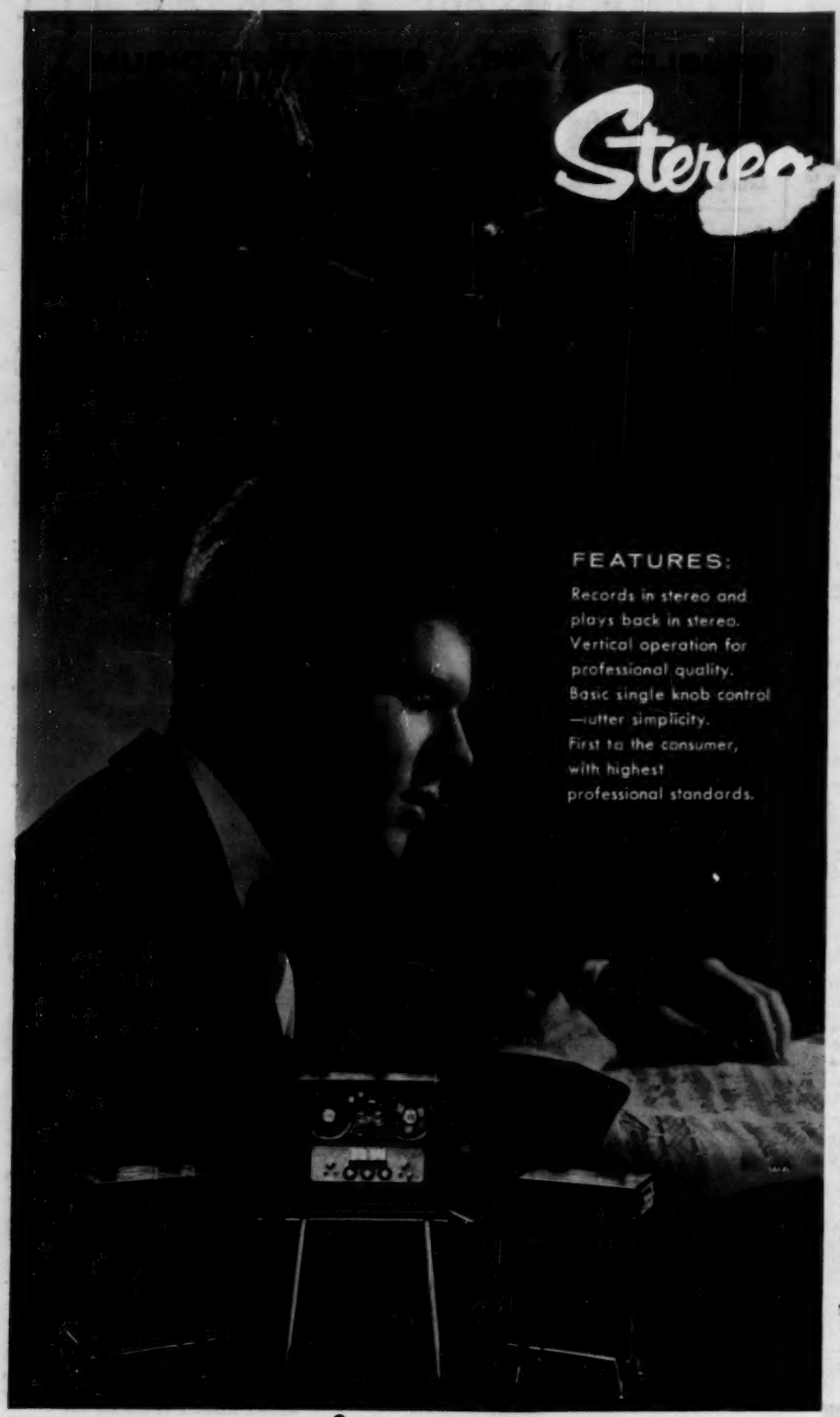
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